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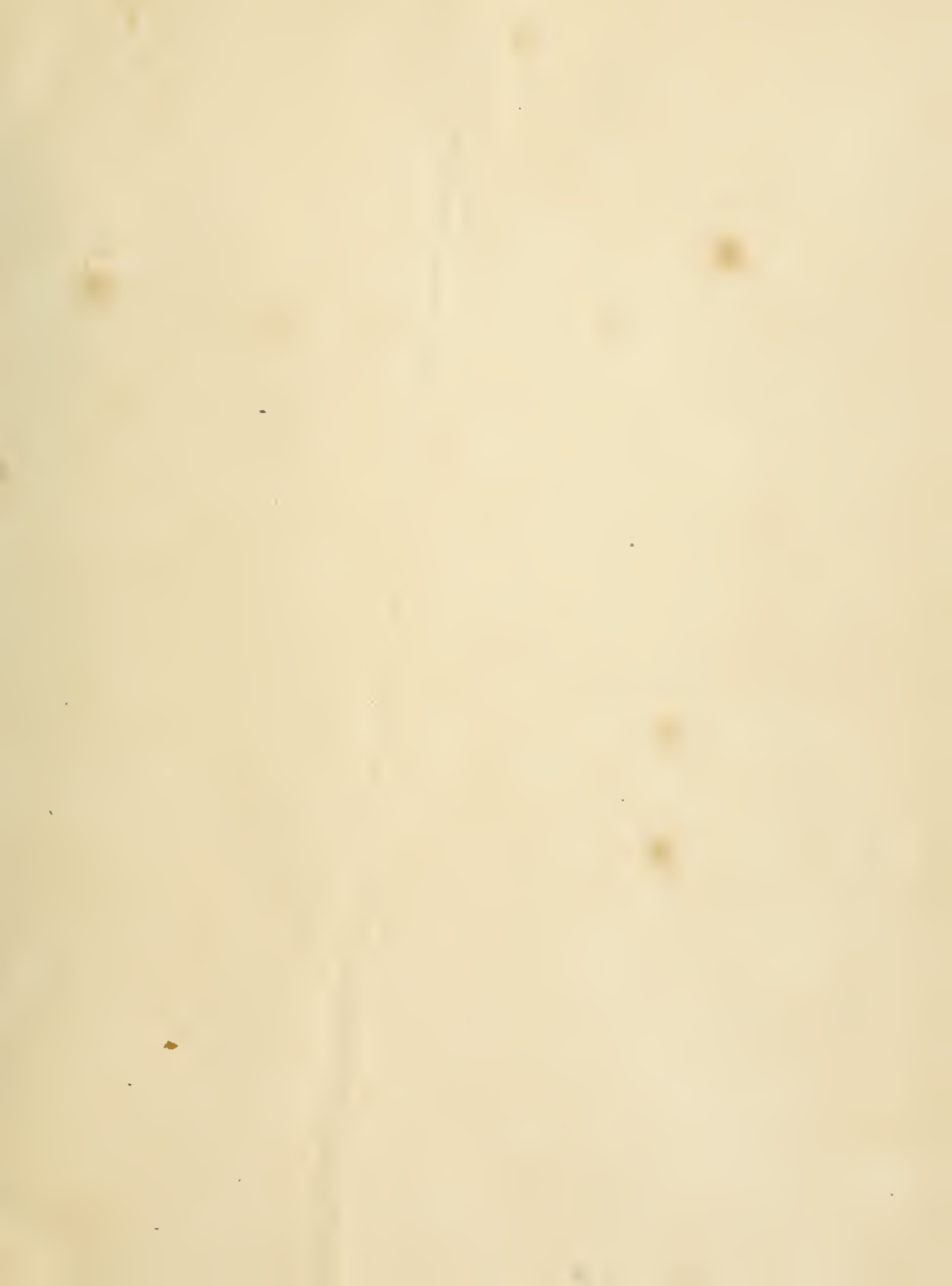
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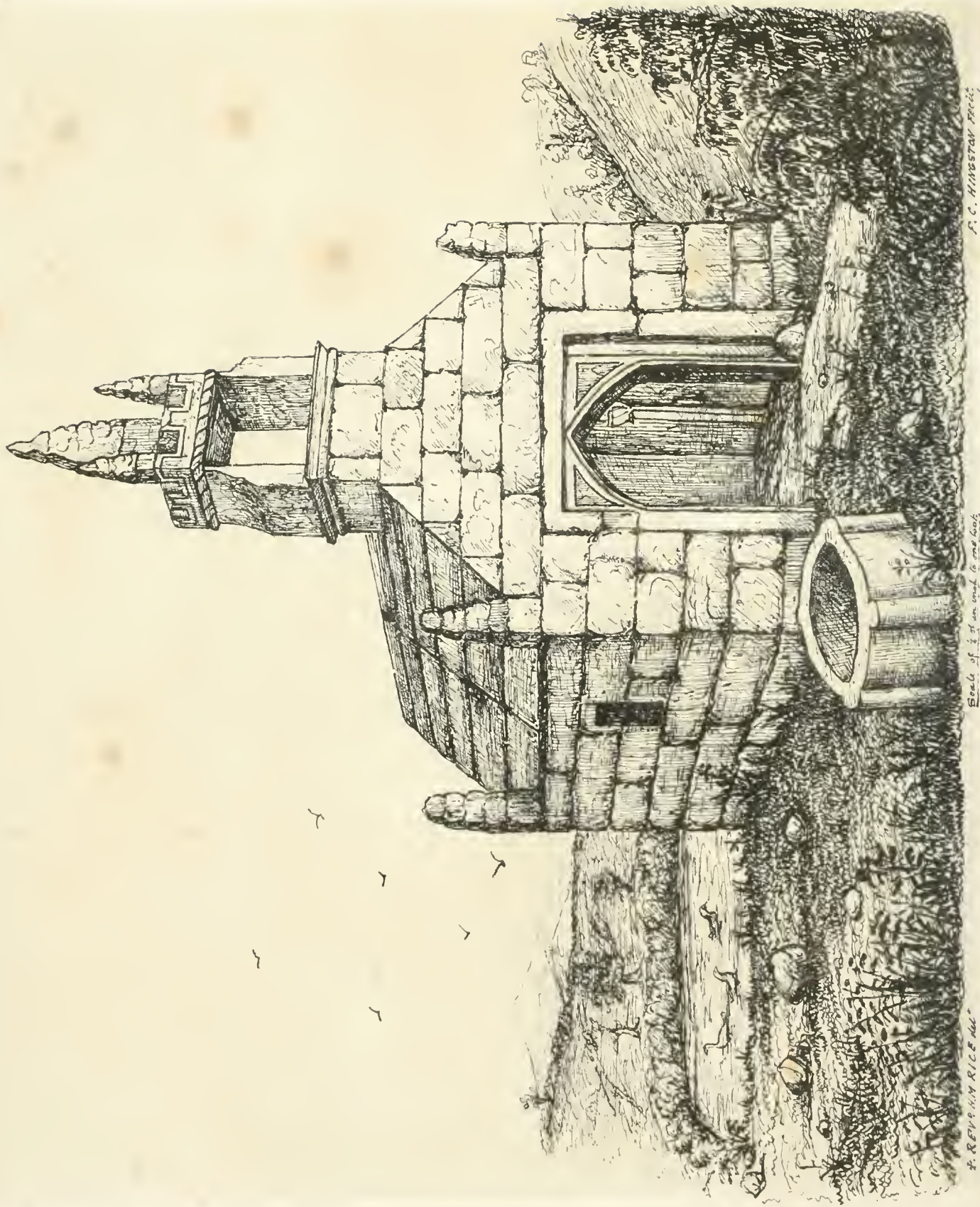
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SCHOOL OF EDUCATION











F. C. HINDSTON DEL.

Scale of 1/2 in. = 100 ft.

F. REV. H. M. RICE DEL.

SPECIMENS

OF

Ancient Cornish Crosses,
Fonts,

ETC.



London :

W. J. CLEAVER, 46 PICCADILLY;
OXFORD, JOHN H. PARKER : PLYMOUTH, ROGER LIDSTONE;
J. R. NETHERTON, KING STREET, TRURO.

M.DCCC.L.

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TO

THE RIGHT HONORABLE

George Henry, Earl of Falmouth,

THIS WORK IS RESPECTFULLY

DEDICATED

BY

His Lordship's

MOST OBEDIENT, OBLIGED, AND VERY HUMBLE

SERVANT,

THE AUTHOR.



SPECIMENS OF ANCIENT CORNISH CROSSES, FONTS, ETC.

No. I.—ANCIENT CROSSES.

1. NEAR BODMIN. This is an ancient Cross, situated by the way-side near Helmentor, and is partly overspread with lichen. It consists, as is usually the case in Cornwall, of a Greek Cross within a circle, and is about six and a half feet in height. At almost equal distances from it, on the same road, are two similar Crosses, buried half-way up in the soil.

2. AT CROWZENRAZE, S. BURYAN. A rude, and apparently very ancient, Greek Cross. The Cross is carved in a circle at the top.

3. NEAR S. CLERE'S WELL. The external form of this example is that of a Latin Cross ; but a Greek Cross is raised upon its face. On the lower part some curious waving lines are carved in a perpendicular direction.

4. ON LELANT DOWNS, NEAR S. IVES. This is an ancient Cross, and consists of a circular-headed shaft, bearing on its face a small and very rude representation of our LORD's Crucifixion.

5. IN SAN CREED CHURCHYARD. This is a very elaborate example. The upper part is deeply indented on each side to form the Cross. It represents our LORD, crowned, and wearing a kind of tunic, which reaches to the knee. Beneath is a jar containing a stiff trefoil flower. The sides are ornamented with a species of the chevron, or zig-zag moulding.

6. IN LELANT LANE, NEAR S. IVES. This Cross consists of a circular-headed shaft, about seven feet in height. A Latin Cross reaching to about the middle of the shaft, is carved on its face.

7. An ancient Cross, in a field at PRADANACK IN THE LIZARD. It consists of a Latin Cross, carved on the face of a circular-headed shaft, about five feet and a half in height.

8. An ancient and much decayed example, BETWEEN TREVALIS AND STITHIANS CHURCH. It consists of a Latin Cross carved upon a shaft of the usual form.

9. NEAR PONSNOOTH. The upper part of this Cross is much injured : it is a good example of the transition from the Greek to the Latin form.

10. IN THE VICARAGE GROUNDS, STITHIANS. This is a very interesting example, consisting of a Latin Cross carved upon a circular-headed shaft. In the vacant spaces on each side are curious sculptured ornaments, apparently intended to represent the nails used in the Crucifixion ; the heads only of the two upper ones are seen.

11. AT PENBEAGLE, NEAR S. IVES. This example apparently, had once a circular head, but it is now worn away into an almost triangular form, and the Cross is well nigh obliterated.

12. IN S. LEVAN'S CHURCHYARD. This Cross consists of a flat circular-headed shaft. There is no Cross, but a small figure of our LORD, with arms extended, as on the Cross, is carved in bas-relief on the upper part of its face.

13. AT S. JUST, IN PENWITH. This example consists of a flat circular-headed shaft, elevated upon steps. A Latin Cross, reaching

to the base, and bearing on its upper part a small figure of our LORD, is carved on its face.

14. AT S. BURYAN'S CHURCH TOWN. This Cross is elevated upon three steps, the uppermost of which is octagonal; it consists of a circular-headed shaft, bearing on its face a rude figure of our LORD.

15. AT S. JULIOTT'S. This is a very curious example in a good state of preservation, and consists of a shaft, and disc, bearing a Greek Cross. It possesses the curious feature of two projecting members, one on each side of the lower part of the disc.

16. ON S. CLERE'S COMMONS. An ancient way-side Cross, similar in design to that at S. Juliott's. It is about eight feet in height.

17. IN S. IVES CHURCHYARD. This curious Cross has recently been dug up in the Churchyard at S. Ives. It is ten feet and a half in height, and represents, on one side, the Holy Family, on the other, the Crucifixion. There are single figures in the panels, facing north and south.

18. AT LANIERNE. This remarkable Cross was brought, several years ago, from the Chapel Close of the Barton of Roseworthy, in Gwinear, and erected in its present position. The upper part, which is much mutilated, represents CHRIST crucified; His feet resting on a support which has the appearance of a long twisted braid. In the panel below, and on the reverse side, are curious inscriptions, both of which are represented in the plate. (Pl. xviii, fig. A).

19. BY THE WAY-SIDE, TEMPLE MOOR. A lofty Cross, called, from the four holes pierced through the top, "Four-hole Cross". The upper part is broken away. At the base is a curious crozier-like ornament.

20. AT S. MAWGAN IN PYDAR. This is one of the finest Crosses in Cornwall, and consists of a tall slender shaft elevated upon two steps. On each of the faces of the upper part, which extends beyond the shaft, are groups of figures beneath trefoiled niches. On the western face is represented a serpent curling round a pole, biting the face of a king, while its tail is held by a small figure in the corner. A queen is seen kneeling beside a lectern, by the king's side. On the eastern face is a carving of the Crucifixion.

21. NEAR THE SANCTUARY, S. BURYAN. A low Greek Cross, bearing a rude figure of our LORD, wearing a short tunic, with a belt round His waist.

22. AT S. MICHAEL'S MOUNT. This is a very remarkable example, having no less than three Crosses on its face. In the circular head of the shaft is a Greek Cross, beneath which, within another circle, is a rude figure of our LORD, and under that a Latin Cross, evidently of more recent work than the others.

23. NEAR PENZANCE. This is one of the few original Latin Crosses in Cornwall.

24. NEAR MALPAS, TRURO. This is an ancient Latin Cross of good proportions, fixed in a solid block of granite. The shaft and arms have chamfered edges. Standing by the roadside beneath the dark foliage of an evergreen holly, it presents to the passer-by a pleasing and highly picturesque effect.

F. C. H.

Truro. March 1, 1850.

SPECIMENS OF ANCIENT CORNISH CROSSES, FONTS, ETC.

NO. II.—SPECIMENS OF FONTS, CROSSES, CARVED OAK, ETC.

25. FONT IN LAMORRAN CHURCH, NEAR TRURO. This Font, which is evidently of very early date, consists of a large circular bowl, supported by a massive stem of corresponding form. At the corners are heads, which, until lately, rested on shafts, now broken away.* It has recently been cleared from a thick coat of whitewash.

26. FONT AT S. CLEMENT'S, NEAR TRURO. The upper part of this Font, which had for many years been used as a trough to receive a stream of water, has been lately dug up and placed in its original position in the Church. The present plain base is modern.

27. FONT, IN THE CHURCH OF S. PETROC, PADSTOW. This ancient and beautiful Font has recently been restored through the liberality of Miss Brune. It consists of a bowl supported by a circular shaft. In the niches are statues of the Twelve Apostles, each bearing his respective emblem. At the corners are half figures of the Evangelists. The shafts supporting them had been removed, but were replaced in the late restoration.

* The shafts are supplied in the plate from a sketch taken before their removal.

28. FONT IN TOWEDNACK CHURCH, NEAR S. IVES. This Font is so surrounded by pews as to be scarcely visible. It is hexagonal, and supported by a circular shaft. A curious human face projects from one of the corners.

29. FONT IN S. IVES CHURCH. This is a beautiful Font of very elegant proportions. It consists of a circular bowl, with Angels at the corners bearing shields. The inscription upon the label is nearly obliterated; enough, however, may still be traced to leave no doubt as to the remainder. It appears to be "OĒS BAPTIZATE GENTES." The first word, ("oēs," abbreviated for *omnes*), and the first syllable of "Baptizate" are plain, and the remaining space is exactly sufficient to contain the rest. The base is sculptured with a number of demoniacal creatures, intended to represent the evil spirits cast out at Baptism.

30. FONT IN S. ENODOC CHAPEL, PARISH OF S. MINVER. This is a very ancient Norman-Romanesque Font, in an excellent state of preservation. The cable moulding runs round the middle of the stem.

31. CARVED OAK IN S. IVES CHURCH. A considerable number of the original oak benches, richly carved, still remain in this Church. The plate represents the present Prayer Desk. Though of incorrect form, it is very striking, being composed of carved oak from another part of the Church; the ancient workmanship of which, though late, is very elegant. In the centre is a figure of S. Peter holding a large key in one hand, and a book in the other. On one side are some of the instruments of the Crucifixion; the reed and sponge, crossed by the spear of Longinus and the scourge. The lower part is ornamented with quatrefoils, and the upper with kneeling angels, whose faces have been sadly mutilated.

32. OAK BENCH IN S. IVES CHURCH. This bench was, probably,

the gift of a blacksmith. It represents, in four panels, his bellows, forge, hammer, and other implements of the trade; and in a fifth, his wife. Beneath are five quatrefoils, which are spoiled by a strip of painted wood which is fastened against them.

33. CROSS NEAR BERRY TOWER, NEAR BODMIN. An ancient wayside Cross, of the transition from the Greek to the Latin form.

34. CROSS IN S. BURYAN CHURCHYARD. This is an ancient Cross raised upon four steps. The shaft appears to have been broken away. The upper part bears a rude representation of our Lord's Crucifixion; the arms are connected by a circular band.

35. ANCIENT WAYSIDE CROSS, FORMERLY NEAR PENRYN. This ancient Cross, which is about seven feet high, formerly stood by the side of the Turnpike-road from Helston to Penryn, but it has been recently removed. There are three crosses, and some curious diamond-work on the east and west fronts, and the sides are ornamented in a similar manner.

36. CROSS IN LANIVET CHURCHYARD. This is a fine old Cross, about twelve feet in height, and ornamented with scroll work upon its face and sides. It consists of a Greek Cross, having the arms connected by a circle.

37. An ancient Cross IN THE CHURCHYARD OF S. UNY LELANT. It consists of a circular-headed shaft, representing S. Andrew's Cross on both sides.

38. THE ORATORY OF S. PIRAN ON THE SANDS. This is a very curious relic, apparently of British origin. It is about twenty-five feet in length, by twelve and a half broad, and nineteen feet high to the apex of the gable. There is no perforation of any kind visible on the

north and west sides, those parts being most exposed to the wind and rain. In the south side are the remains of a door with steps, which, when discovered, had a semicircular head with moulded jambs, now destroyed. Between this and the east end is a semicircular-headed window of small size, the jambs being formed of rude pieces of stone. In the east end are the remains of another window, the splay of which appears to have been plastered. In the north-east corner was a Priest's doorway, with a semicircular head. A stone bench runs round the west, north, and part of the south sides. The walls are very rudely constructed of rubble masonry, and are about two feet thick.*

39. HOLY WELL, AND CROSS, S. CLERE. Many of these ancient Wells still remain in Cornwall, *e.g.* at S. Maddern; S. Cubert; S. Rumon; S. Keyne; S. Neot; Menacuddle, near S. Austell; etc. At S. Clere the ruins of the Oratory Chapel still exist, beautifully covered with ivy. Near it is an ancient Cross, represented in No. 1, Plate iii.

40. CROSS AT LANDEWEDNACK IN THE LIZARD. This is apparently a very ancient Cross, of the transition from the Greek to the Latin. It is situated between the Church and Church Town of Landewednack.

F. C. H.

Truro, June 1st, 1850.

* For a complete account of this interesting building, see that excellent work, "THE PAST AND PRESENT CONDITION OF THE ORATORY OF S. PIRAN ON THE SANDS. BY THE REVEREND W. HASLAM. London: John Van Voorst." This plate represents it as it appeared when cleared of sand; that in Mr. Haslam's work represents it half buried in the sands.

SPECIMENS OF ANCIENT CORNISH CROSSES, FONTS, ETC.

No. III. SPECIMENS OF FONTS, CROSSES, PISCINÆ, ETC.

41. CROSS, S. GERENNIUS, GERRANS. This Cross, which now stands in the Churchyard, was formerly used as a coping stone for the Churchyard wall. The disc inclines towards the south, which is symbolical of the inclination of our LORD'S HEAD on the Cross. CROSS, GARDEN OF THE VICARAGE, SOUTH-HILL. This Cross is of a form unusual in Cornwall. It was formerly used as a gate-post on Golborn Downs, near Callington, and was removed to its present situation by the Rector, the REV. H. M. RICE, to whose kindness I am indebted for this and several other drawings in the present number. This Cross is to be shortly removed to the Churchyard.

42. FONT, CHURCH OF S. KAIUS, KEA, NEAR TRURO. This beautiful Font was removed from the old Church of Kea, when the present plain edifice was built. It is a very fine example of the Norman-Romanesque style. The bowl, which is round, is supported by a circular shaft, and there are slender shafts at the corners bearing heads. On the sides of the bowl are sculptured a Cross within a circle, a rude animal, and two floriated ornaments.

43. PISCINA, CHURCH OF S. PETROC, PADSTOW. A curious Piscina, with an ogee arch, and a single drain. At the top is a niche, containing a figure of S. Petroc, holding in one hand a book, and a crutch in the other, and resting his feet on a small animal, which appears to be a dog.

44. ROMANESQUE FONT IN THE CHURCH OF S. SAMPSON,* SOUTH-HILL. The east and south sides are given in the plate, and the other two exactly correspond. It is ornamented with dragons and stiff foliage.

45. CROSS, CHURCHYARD OF THE BLESSED VIRGIN MARY,† CALLINGTON. This Cross, although it is now much mutilated, was, when first erected, very handsome, being pinnacled, crocketed, and probably buttressed. The upper part represents, on the west face, the Crucifixion; on the south, the blessed Virgin Mary, bearing in her arms THE HOLY CHILD; while on the east and north faces are figures of Monks praying.

46. FONT, CHURCH OF THE BLESSED VIRGIN MARY, CALLINGTON. A massive Norman-Romanesque Font, supported by an octagonal stem ornamented with the cable moulding, which rests on a circular plinth, standing upon a step which appears to be modern. The sides are square; the corners being rounded off under the heads. Two sides are concealed by pewing; that on the north contains a geometrical circle describing star-like radii.

47. INSCRIBED STONE, NEAR REDGATE, S. CLERE. The plate contains representations of the eastern and western sides of this remarkable stone, mentioned by Camden, Carew, Hals, Borlase, and other antiquarian writers. It stands in a field called Pennant, in the parish of S. Clere. On the eastern face is an inscription, which runs as follows:—"DONIERT ROGAVIT PRO ANIMA"; signifying, that Doniert, or Dungerth, (a King of Cornwall, who was drowned in the year of our LORD 872), desired, in his life-time, that, after his death, a Cross should be erected in the place of his internment, to put

* S. Sampson, to whom the Church of South-Hill is dedicated, was born in Wales, in the year of our LORD 496; consecrated Bishop in 520; he founded the Abbey of Dol, or Dole, in Brittany, and died in 564. Vide "Butler's Saints," vol. vii, page 370.

† The Church and Church-yard of S. Mary, Callington, were consecrated on the 31st of August, 1438, at which time, it is probable, the Cross was erected. The Church was founded by Sir Nicholas Ashton, who resided at Callington; it is a daughter Church to South-Hill. Brasses to Sir Nicholas and his Wife remain in Callington Chancel.

people in mind to pray for his soul. On the western face are two panels containing beautiful examples of the interlaced Saxon knot, and there were once two similar panels above. The mortice in which the Cross was fixed still remains.

48. "THE OTHER HALF STONE", S. CLERE. This curious monument is called "the other half stone", because the western face is destroyed; having, in all probability, been shattered by the violence used in removing the Cross from its mortice. On the eastern face is a long panel of interlaced Saxon tracery.

49. FONT, CHURCH OF S. GERENNIUS, GERRANS. An ancient Norman-Romanesque Font; the cover, which is of oak, is modern.

50. 1, 3. The base and capital of a First-pointed Shaft in the Chancel arch of the Church of S. ANTHONY, IN ROSELAND.

2. A very early lancet from S. GERENNIUS, GERRANS

4. The Stoup, in the porch of S. Gerennius, Gerrans.

5. A singular First-pointed Window, in the same Church: the apices of the side lancets do not correspond with the centres of their eils, but incline inwards towards the middle one.

6. Piscina, in the Church of S. Gerennius, Gerrans.

7. Priest's Tomb, in the Church of S. Gerennius. This was found, during the recent restoration, lying, turned bottom upwards, beneath the Rector's pew. It was, evidently, in former times, laid across the alley, as the shaft of the Cross is worn away about the middle. It is a good floriated Cross, with three steps, and carved in bas-relief. There still remain lines about the middle, which appear to be the remains of a chalice, or, perhaps, a vestment, which indicates that it was erected to the memory of a Priest: there is no trace of an inscription.

51. 1. A figure of S. Peter, holding a book and key, from the remains of the Rood-screen in Luxulyan Church. The vine leaf and stems are gracefully carved.

2, 3. Three sides of an ancient and beautiful Cross, dug up, some time ago, at Trewane, in the Parish of S. Kew, and now standing in the rockery of the Rev. R. Gervys Grylls, at Luxulyan. There is a niche on each side, with a figure in each. The first I conceive to be intended to represent GOD THE FATHER, bearing on His lap the figure of His CRUCIFIED SON. In the next is an image of a Saint bearing a book, and an implement, which has somewhat the appearance of a scythe; in the next is a figure of S. James the Greater, with his wallet on his back; and in the last, an Abbat, with a crozier in his right hand, and a book in his left; a Bishop would be represented with the crozier in his left hand, and the right raised in benediction. From the etching of this side, it will be seen that there were formerly angle-pinnacles.

52. 1. An ancient HOLY-WELL IN LUXULYAN PARISH.

2. NORMAN-ROMANESQUE FONT, S.—, LUXULYAN. The general design of this Font is similar to that of S. SAMPSON, SOUTH-HILL; they were, probably, designed by the same architect, or the one copied from the other. For these, and some other drawings, I am indebted to the kindness of the Rev. William Haslam, P. C. Baldiu.

53. NORMAN-ROMANESQUE DOORWAY, S. ANTHONY, IN ROSELAND. This is a fine old doorway in a good state of preservation: the hood-mould is plain, and terminates in heads: within it is a line of the zig-zag moulding, and again within, a row of eleven little ornaments of different designs. The next order is chamfered, and quite plain, with the exception of a small "AGNUS DEI," which is placed on the upper part of the inner arch, a little on one side. There are good shafts, with capitals having square abaci, in the jambs. The arch of a small Stoup remains in the south wall. The doors are modern.

54. THE ORATORY OF S. MICHAEL, THE ARCHANGEL. This singular Oratory is in the third stage of the tower of the Church of S. Michael,

Penkyville. It is Middle-Pointed, and consists of an Altar of stone, East window and Piscina, under a recessed ogeed arch. The Piscina is trefoliated. The Mensa of the Altar is gone, with the exception of a small fragment in the south-east corner. The top of the Altar slopes away considerably towards the west. The roof of the Chapel is in a dangerous state, and has, from time to time, been propped by rude beams fastened across in every direction.

54. BAPTISTERY OF DUPATH: FRONTISPIECE. The interior of this interesting structure is divided, by an arch, into nave and Chancel. There is a two-light window at the west end. The Chancel measures four feet three inches, by nine feet eight inches. Seven feet high to the wall-plate. The nave measures five feet. The Chancel step remains imbedded. There is a bell-turret with pinnales: these, and the four at the angles of the Chapel, were restored by the Rev. H. M. Rice to their proper situation. The Font has also been brought back to its former situation, from a neighbouring farm-yard: the bowl only remains.*

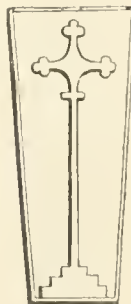
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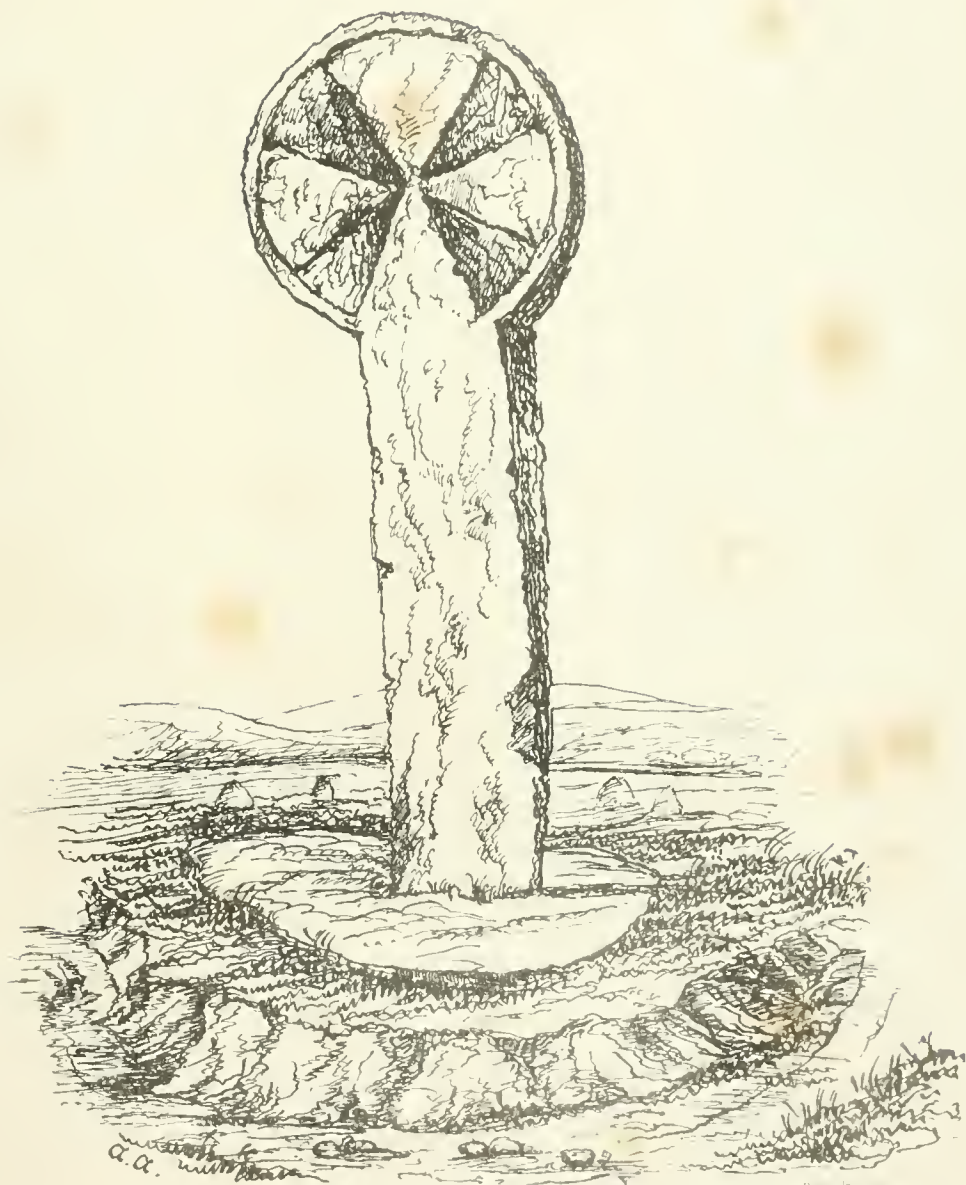
Truro, September 28th, 1850.

* These particulars are extracted from a Paper read before the Exeter Diocesan Architectural Society, by the REV. H. M. RICE, Rector of South-Hill, and Member of the said Society.



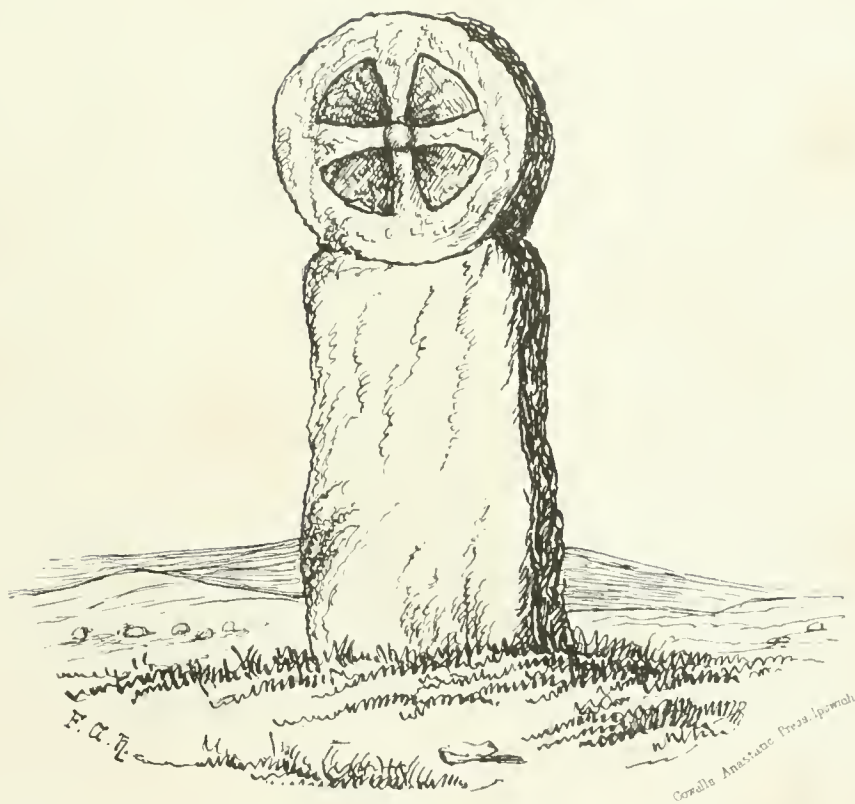
“ OH! GATHER, WHENCESOE’ER YE SAFELY MAY,
THE HELP WHICH SLACKENING PIETY REQUIRES;
NOR DEEM THAT HE PERFORCE MUST GO ASTRAY
WHO TREADS UPON THE FOOTSTEPS OF HIS SIRES.”
WORDSWORTH.



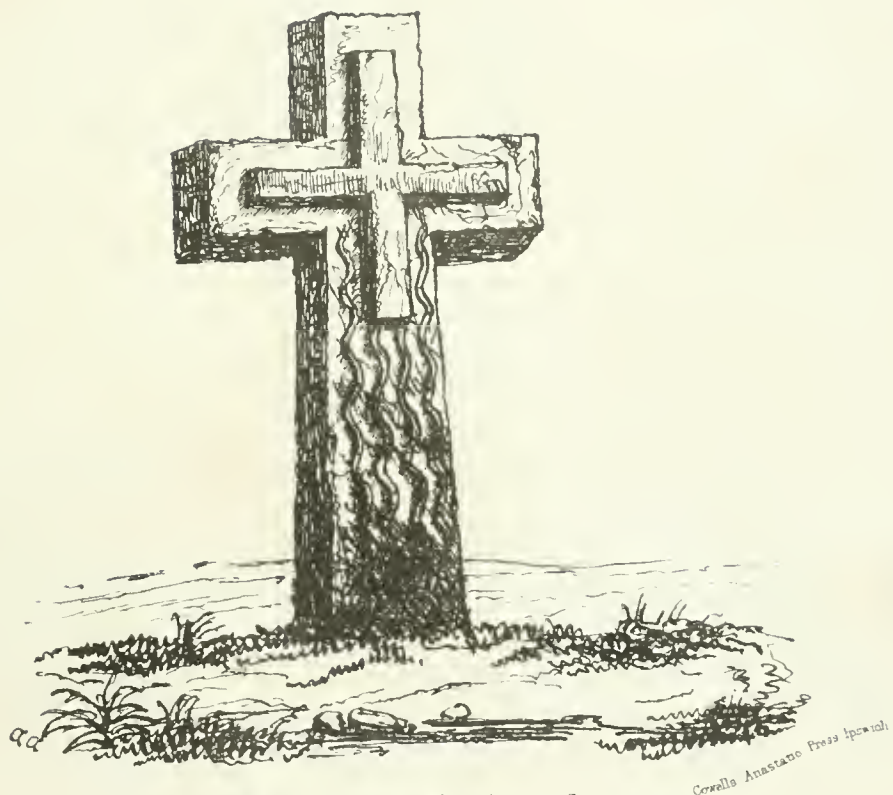


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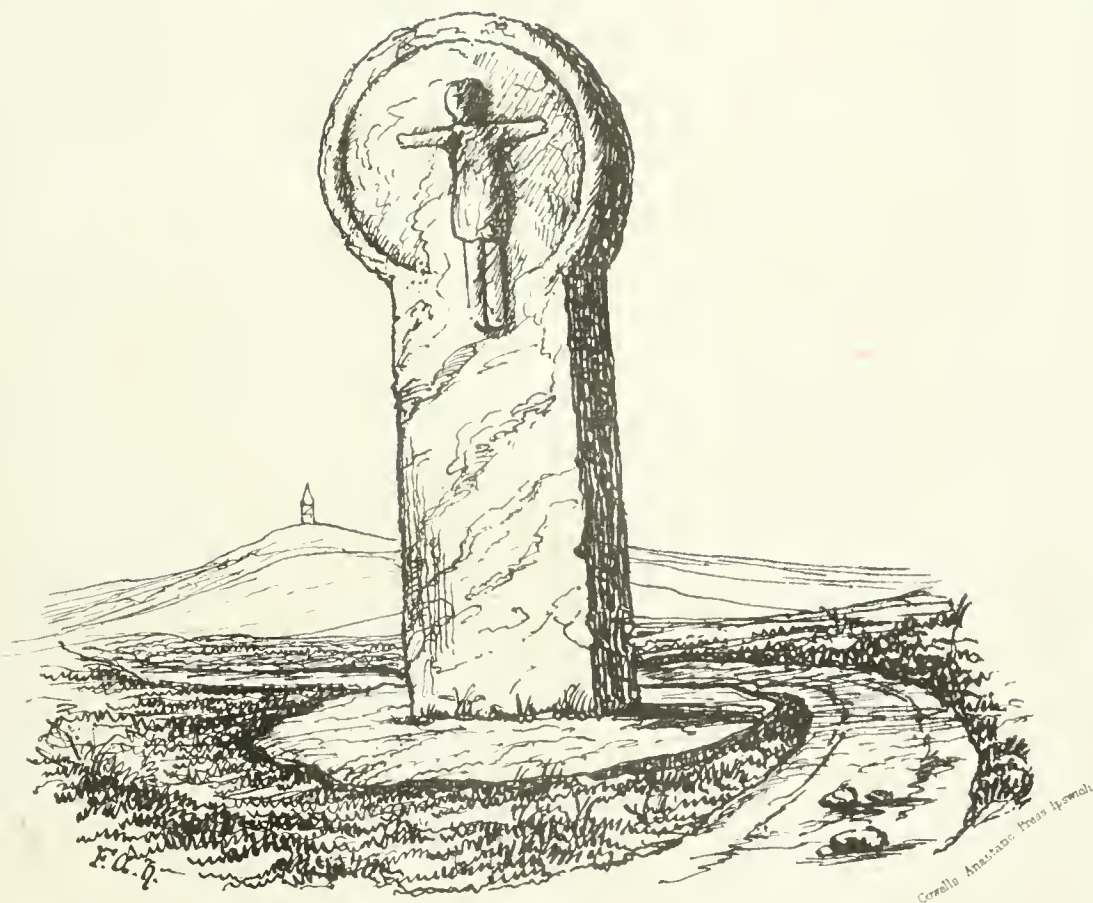


At Cromerage, S. Buryan's. 2.



Near the Well of S. Clere. 3.

Cornelia Anastasio Press Ipswich



Corolla Anathema from Howell

On Velant Downs, near S. Ives. 4.



In San Creed Churchyard. 5.



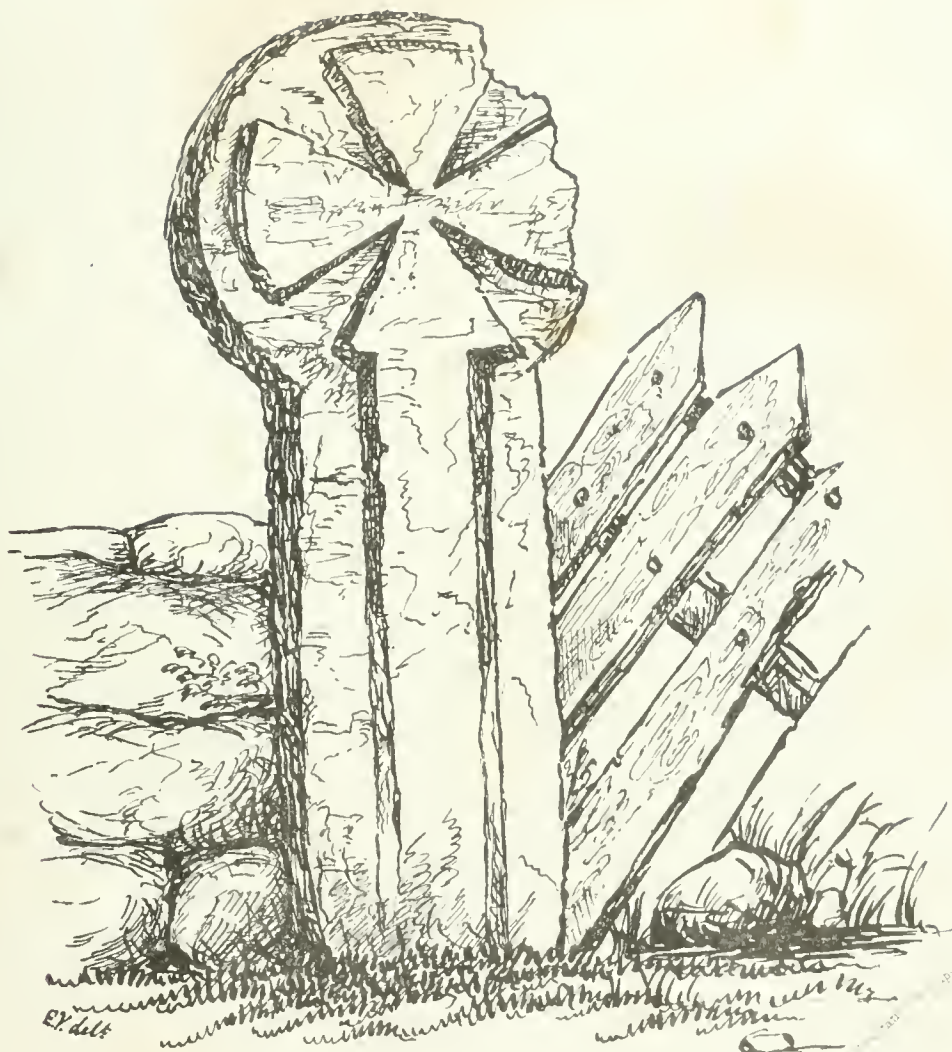
In Delant Dune, near S. Joes. 6.



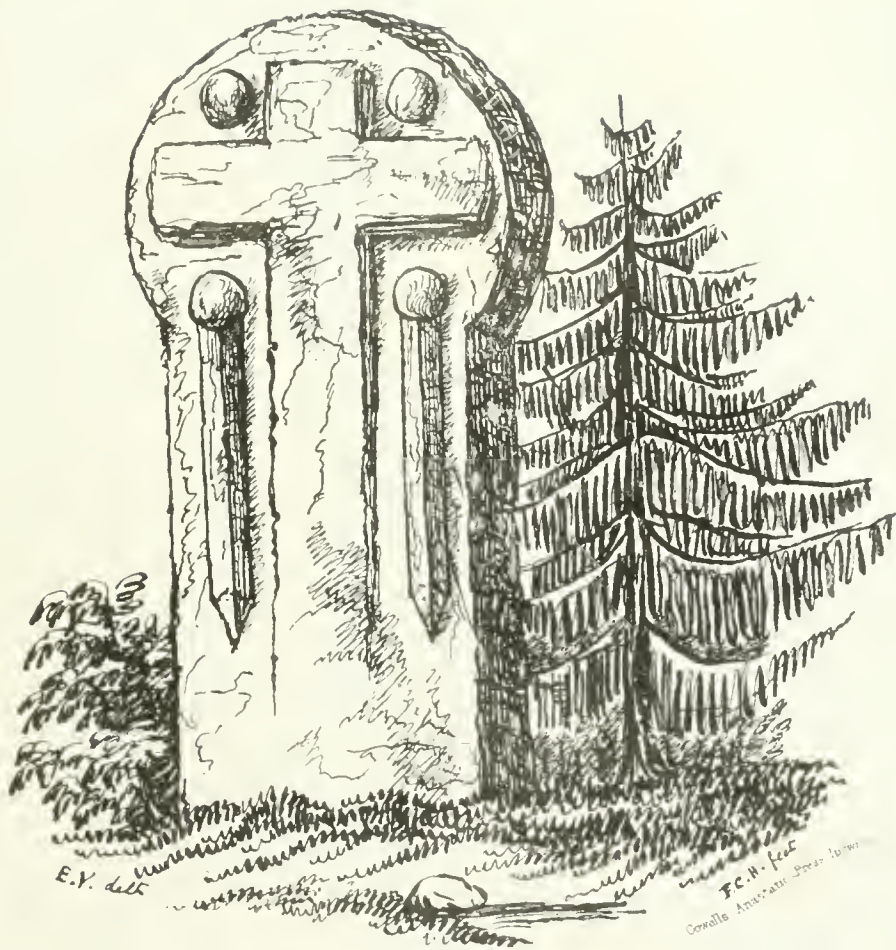
At Pradanack, in the Lizard. 7.



Dear Trevalis. 8.



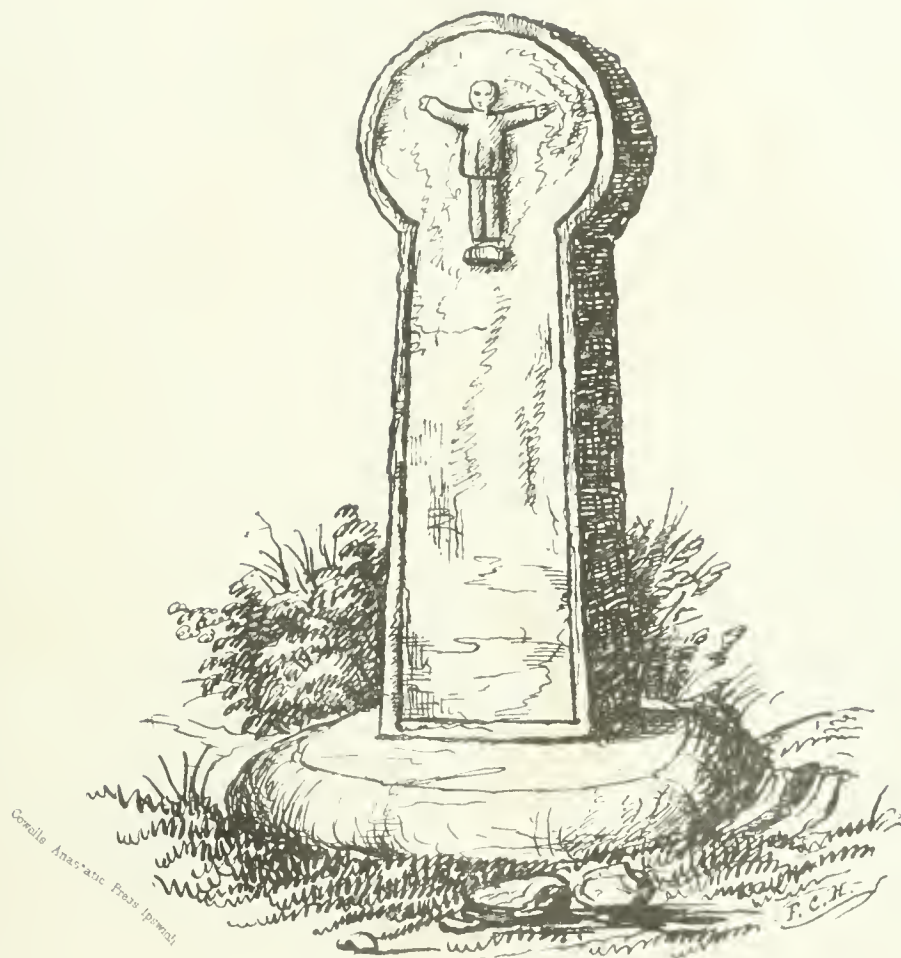
Near Ponsnooth. 9.



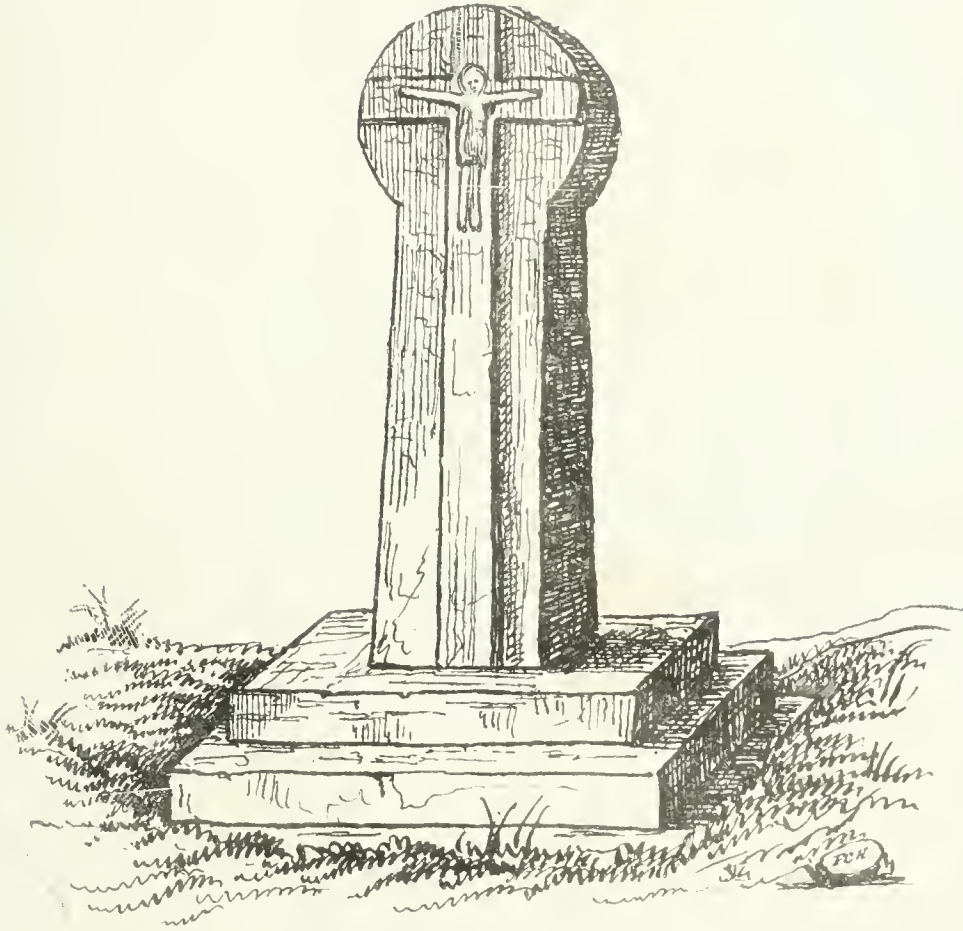
In the Virarage Grounds, Stythians. 10.



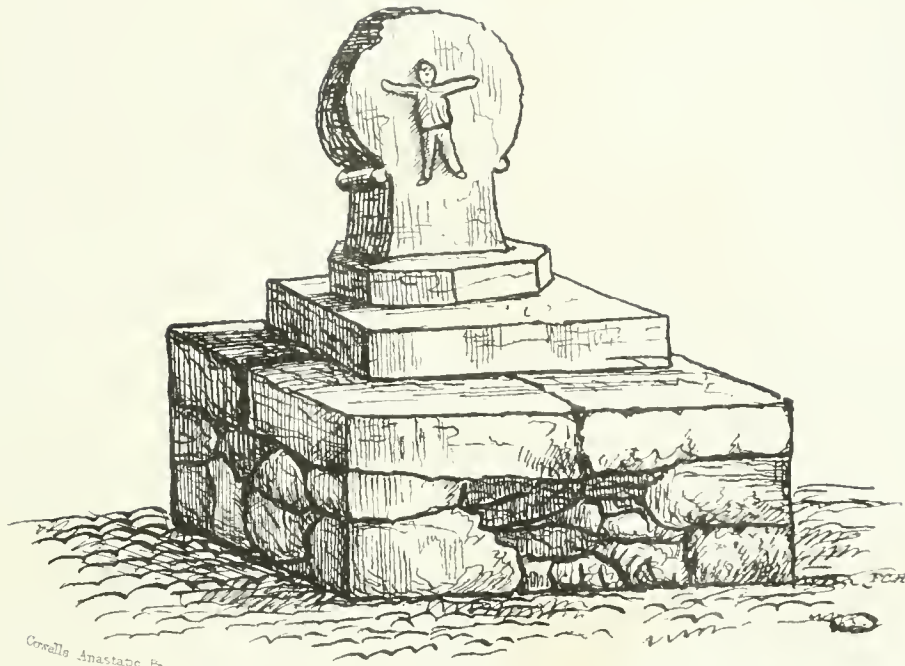
At Penbeagle, near S. Ires. 11.



In S. Llan Churchyard. 12.



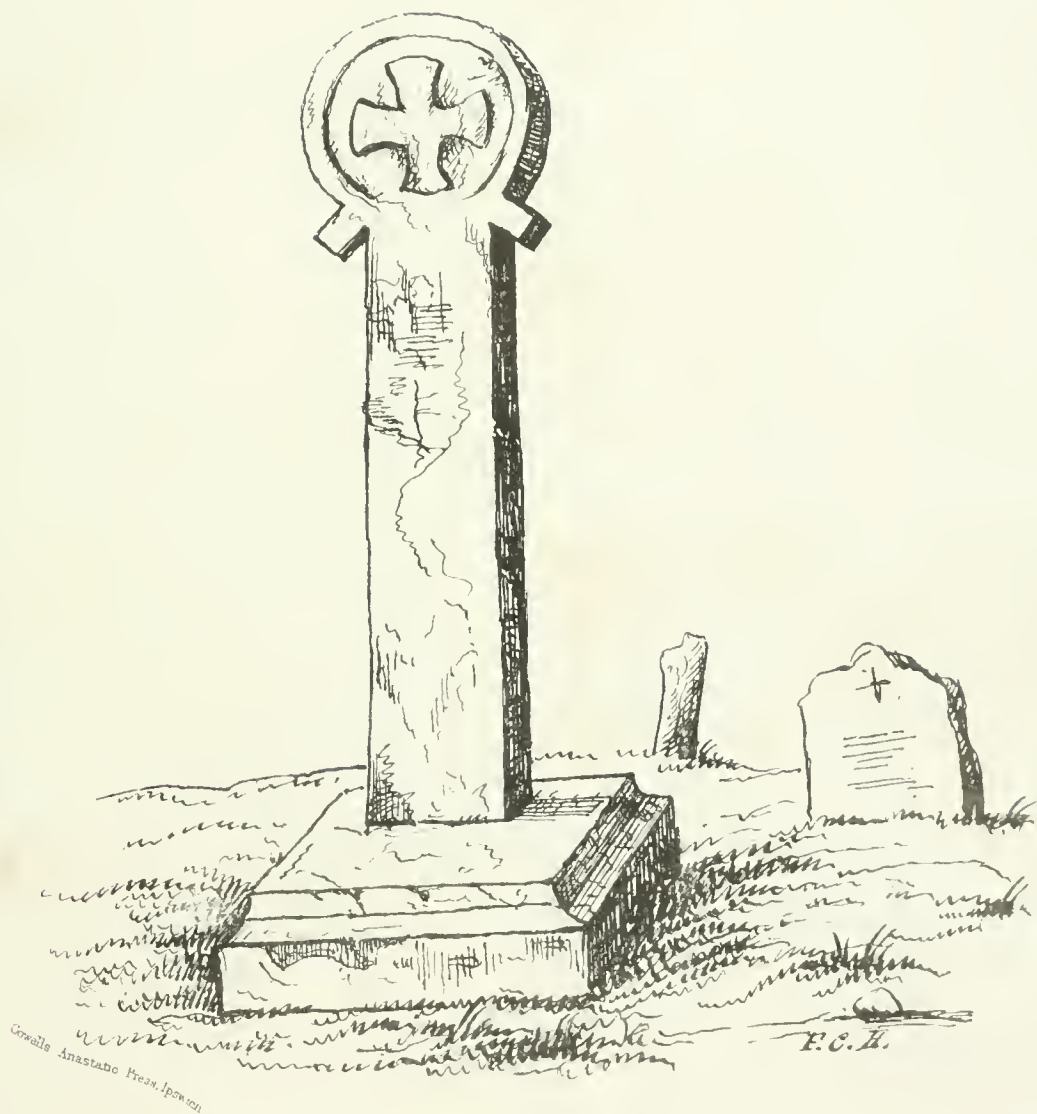
At S. East in Henwith. 13.



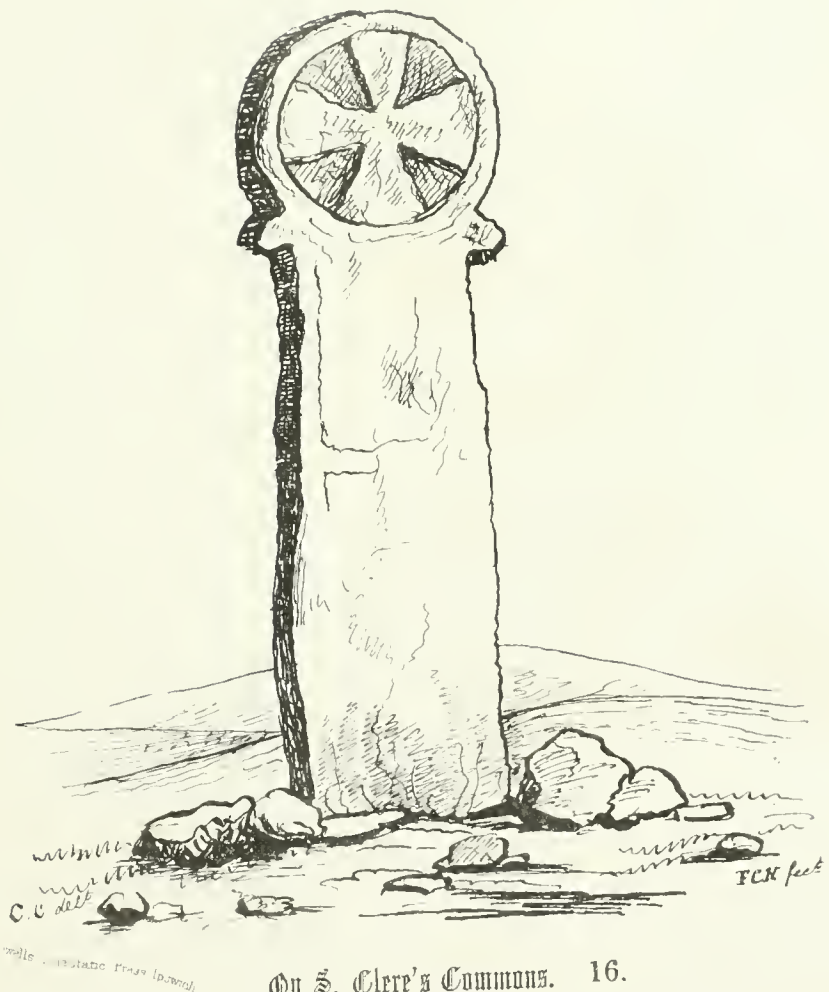
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In S. Burgo's Church Town. 14.

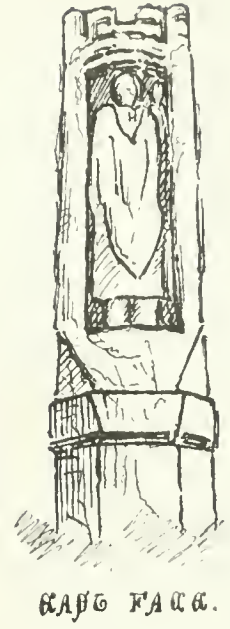
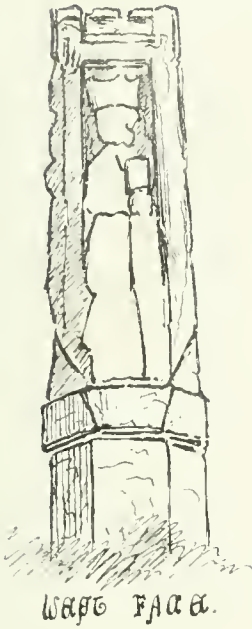




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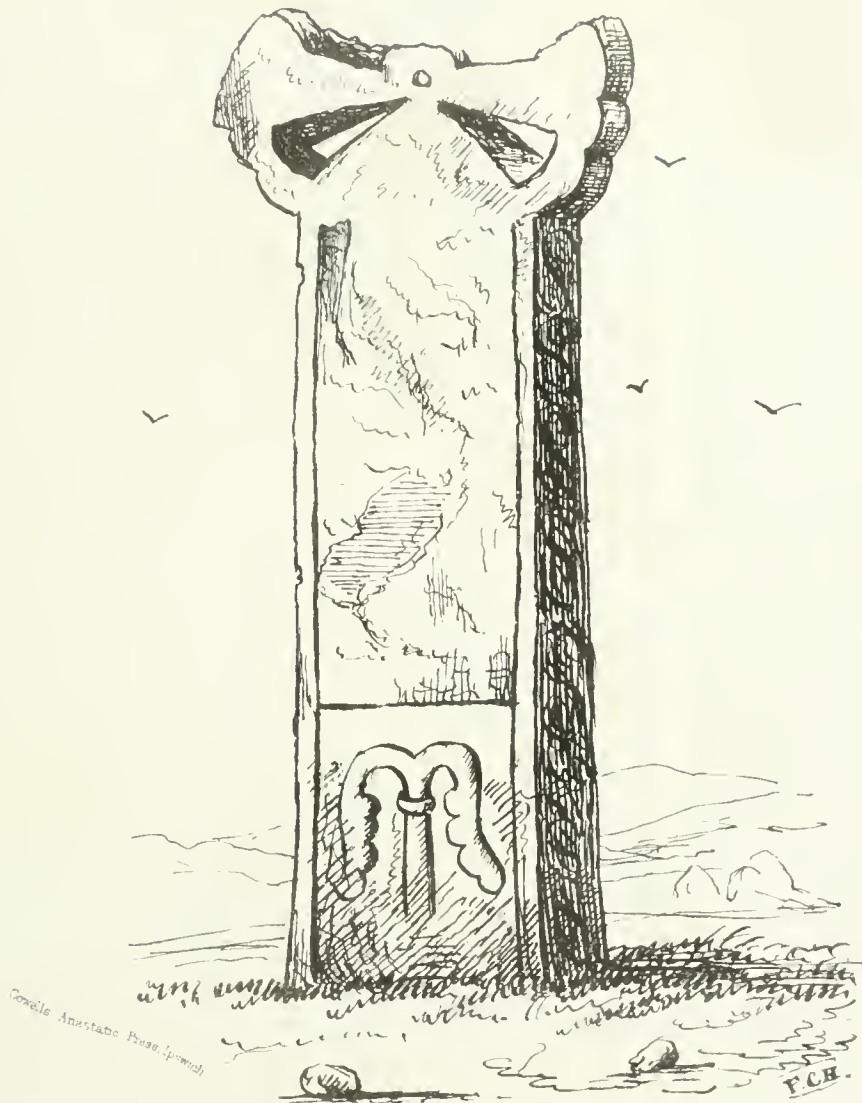
On St. Clare's Commons. 16.



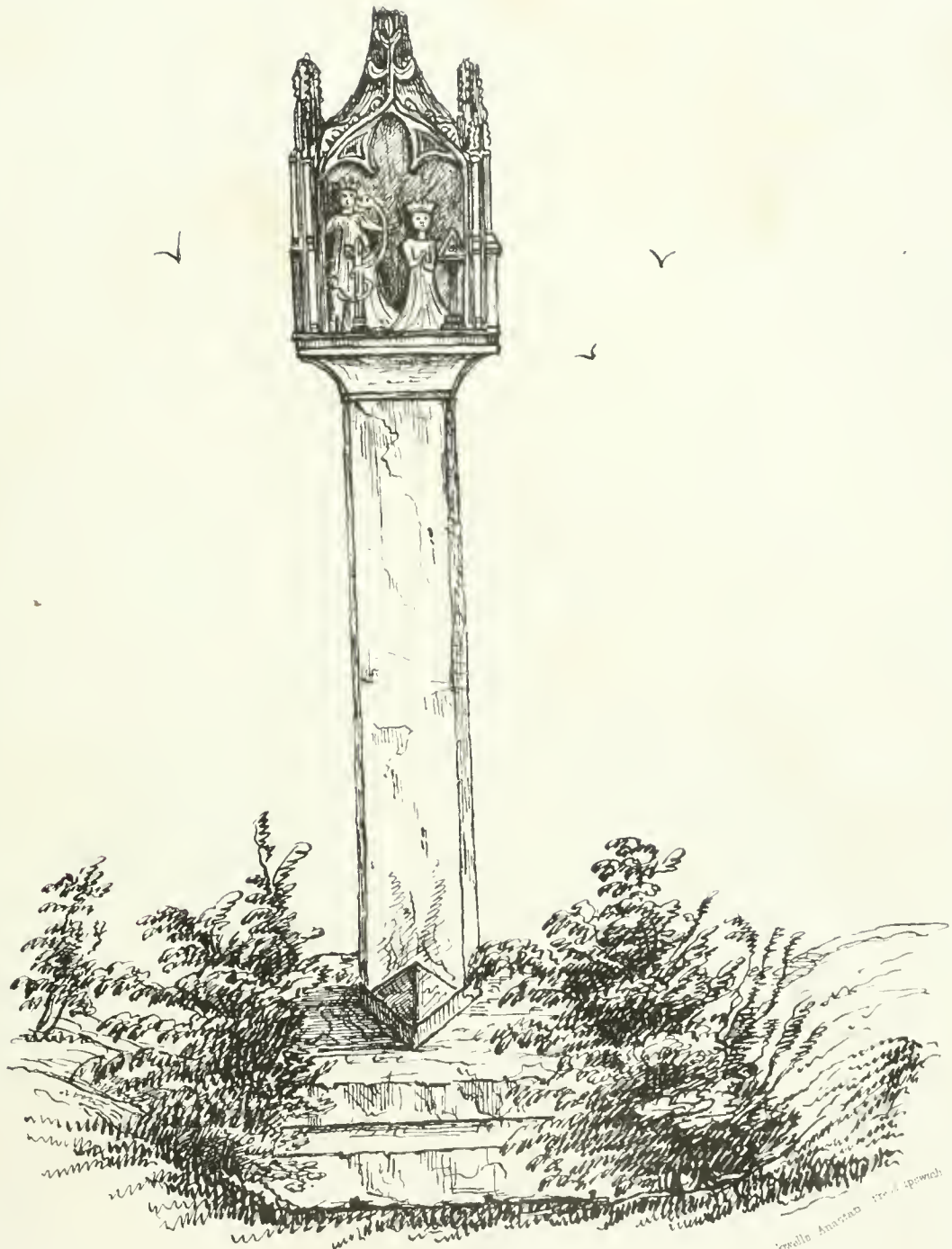
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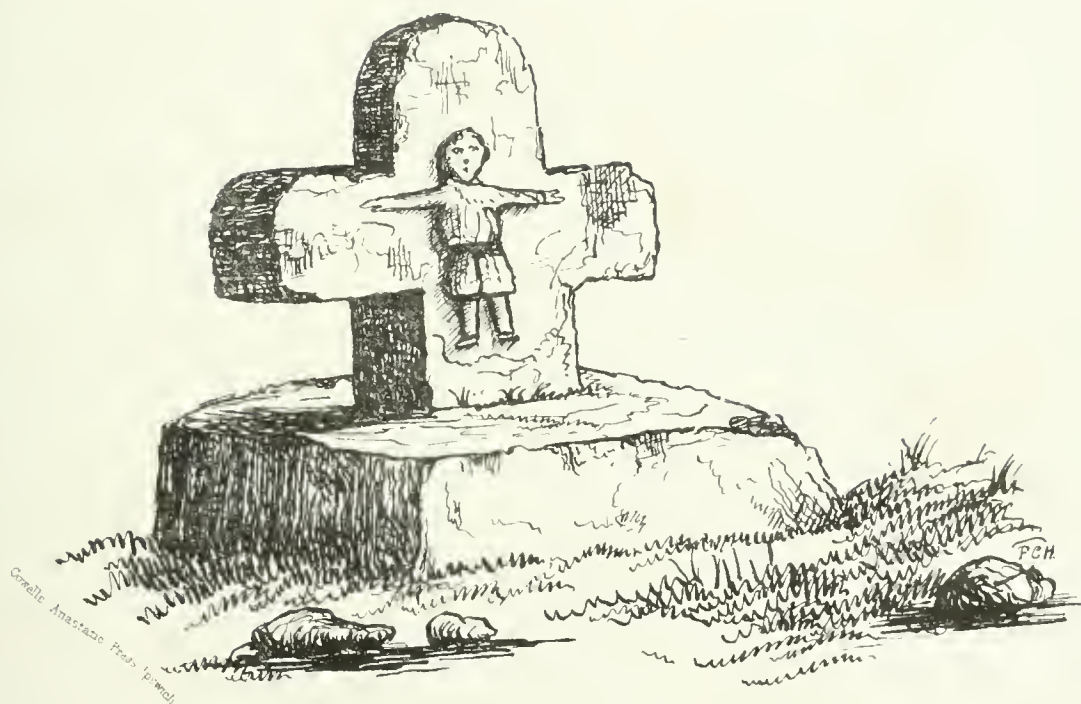


By the Wayside, Temple Moor. 19.

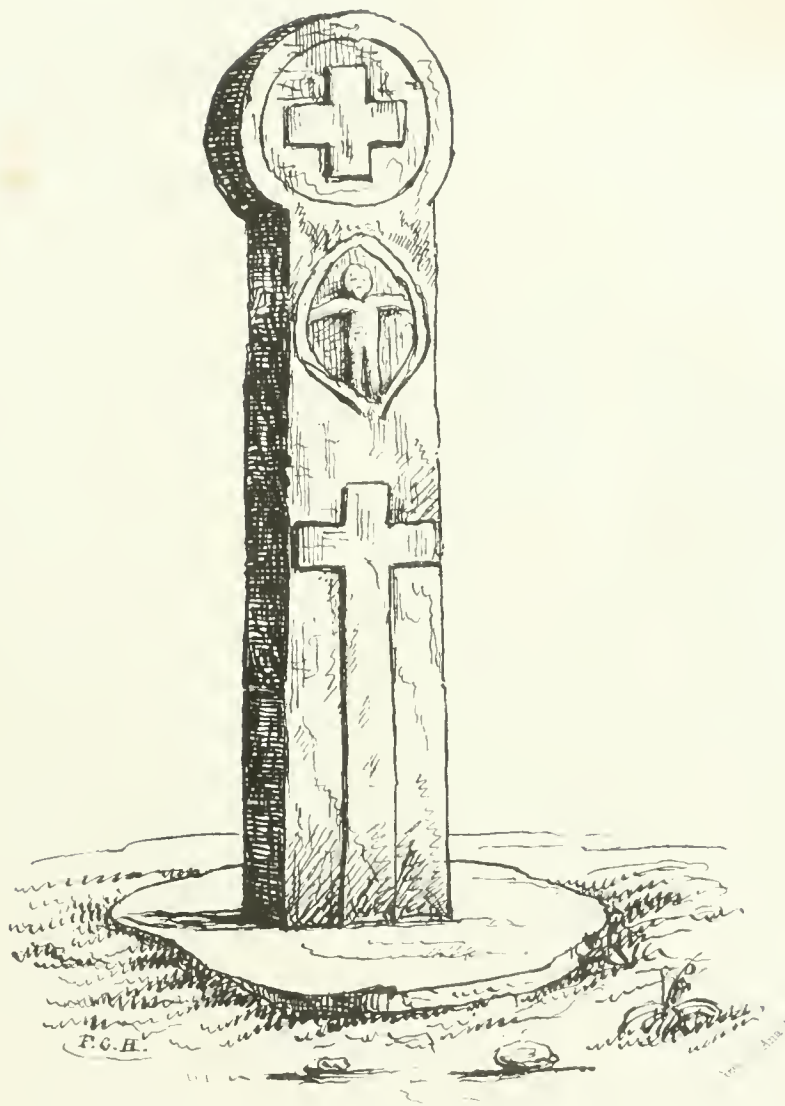


At S. Mawgan in Pydar. 20.

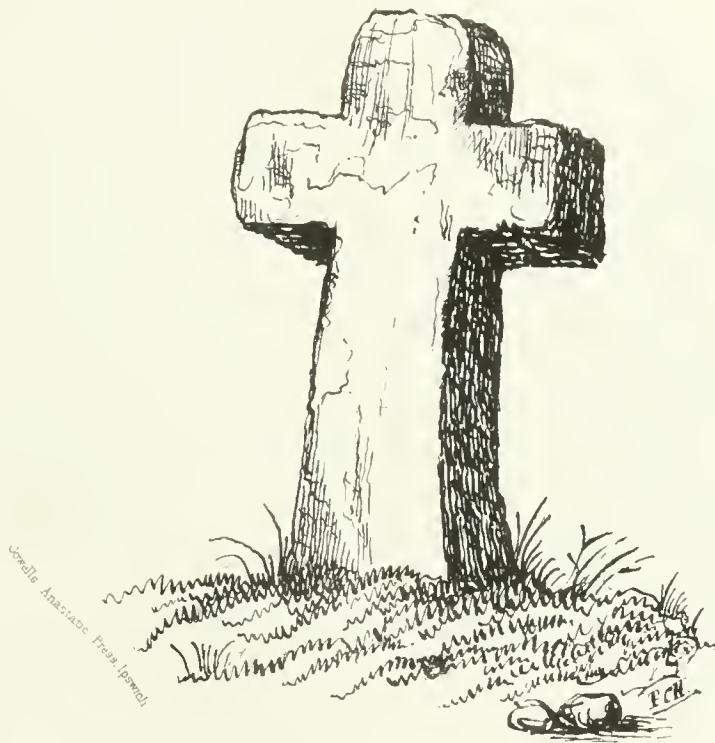
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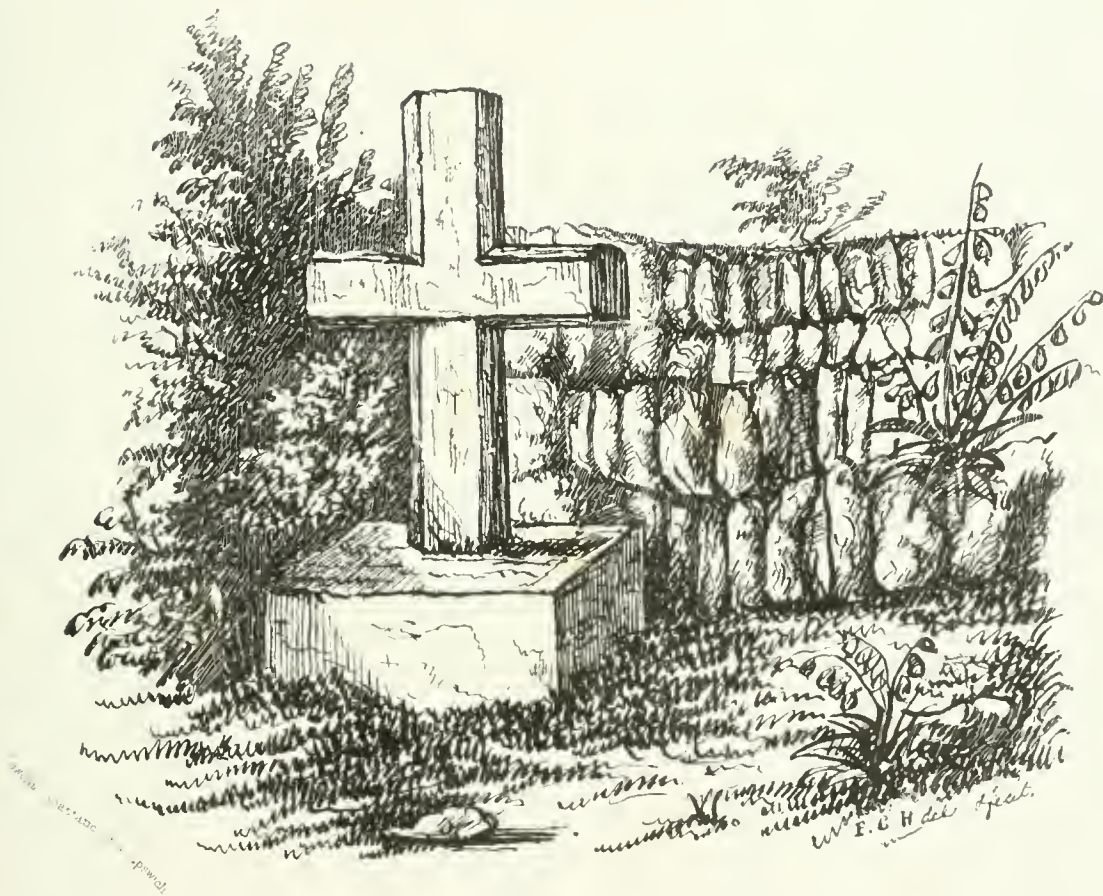
Near the Sanctuary, S. Barqan. 21.



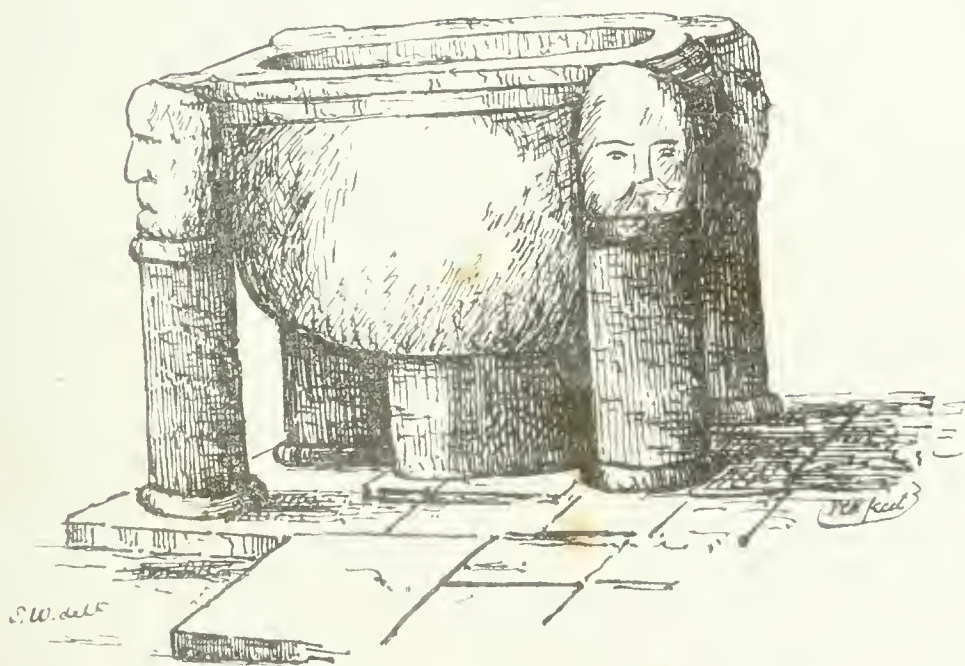
On S. Michael's Mount. 22.



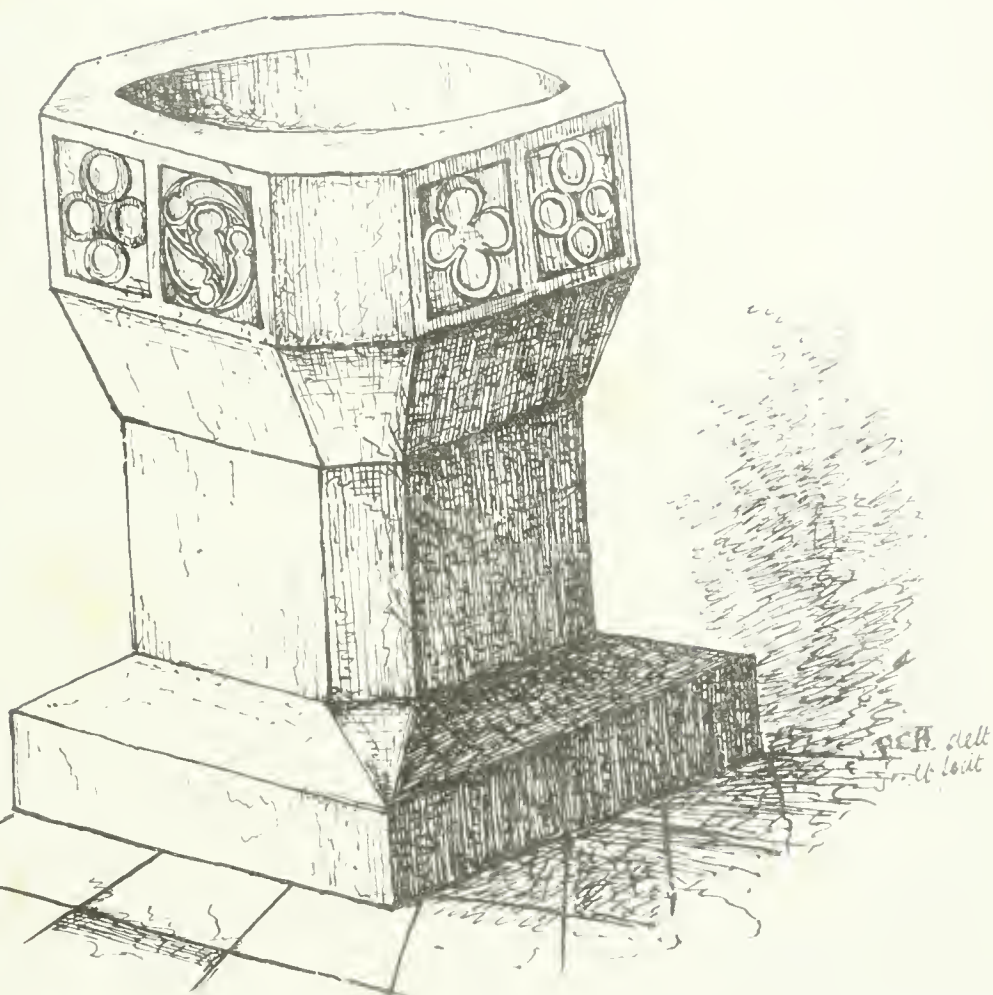
Dear Penance. 23.



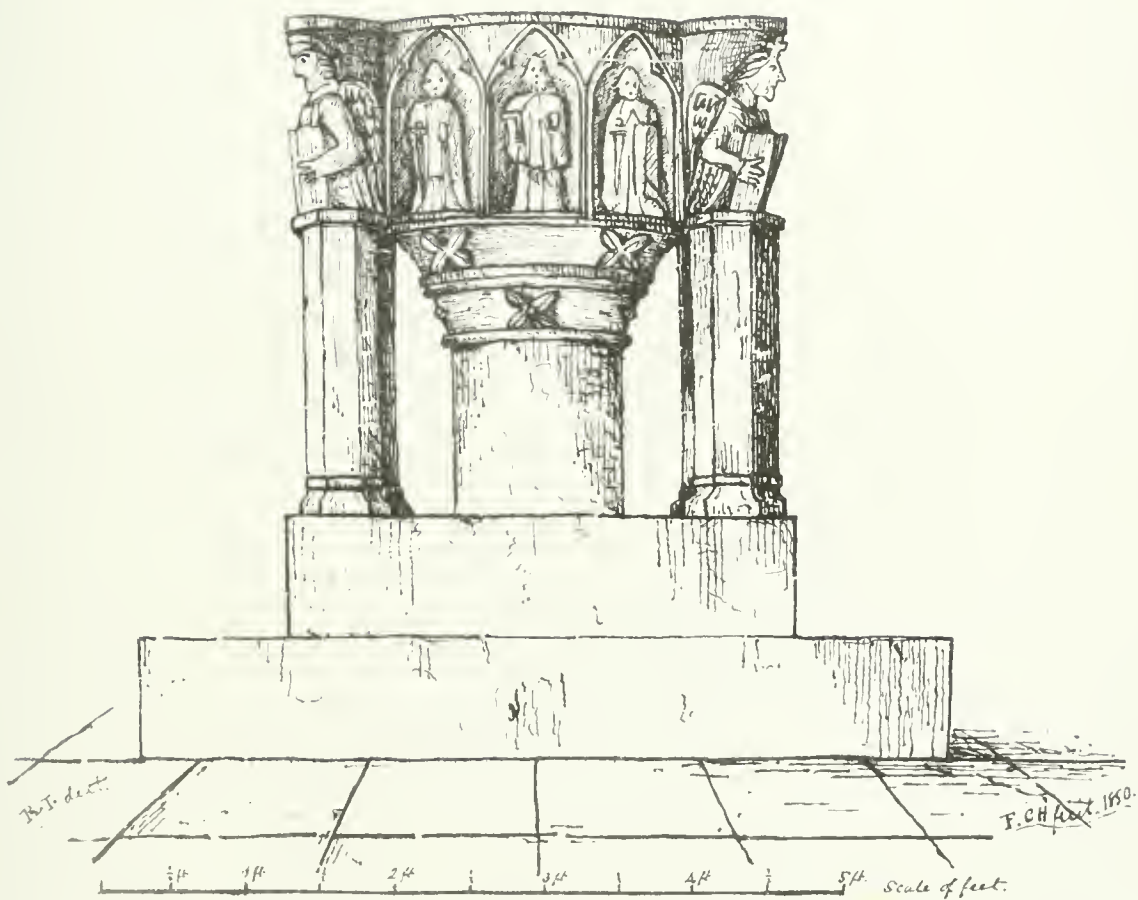
Near Malpas, Crara. 24.



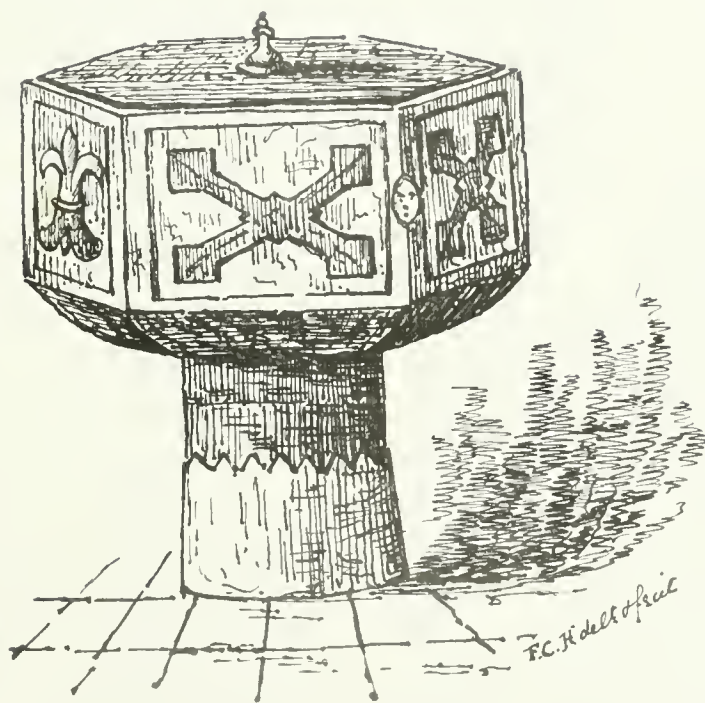
Font in Tamarcan Church, near Cruru. 25.



Font at St. Clement's, near Truro. 26.



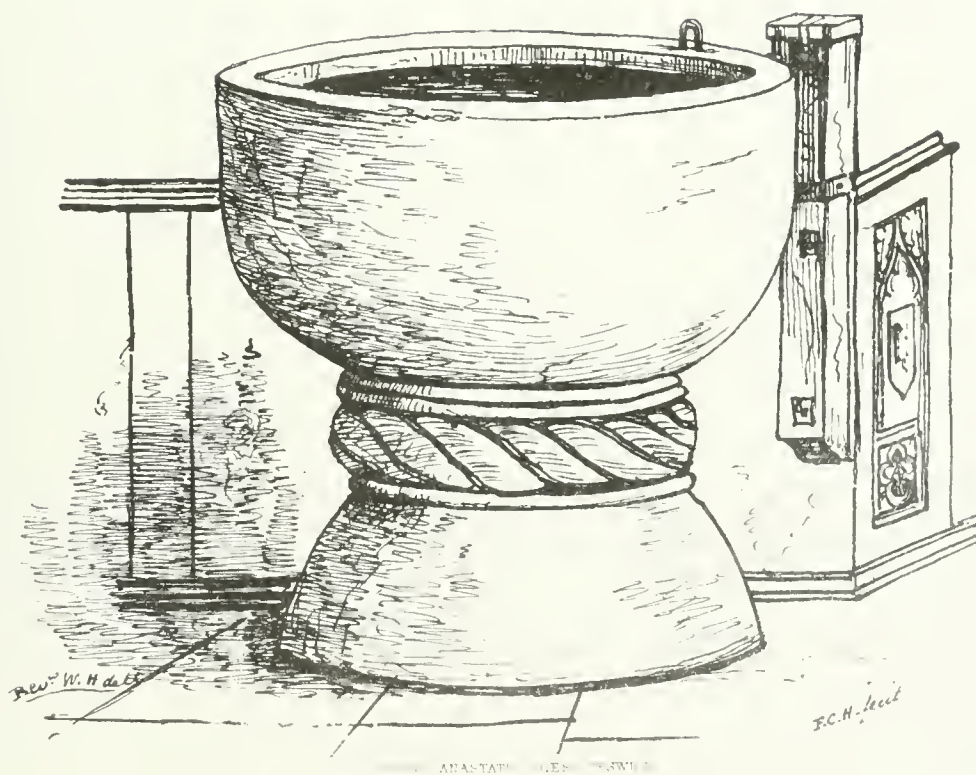
Font, Church of S. Peter, Padstow. 27.



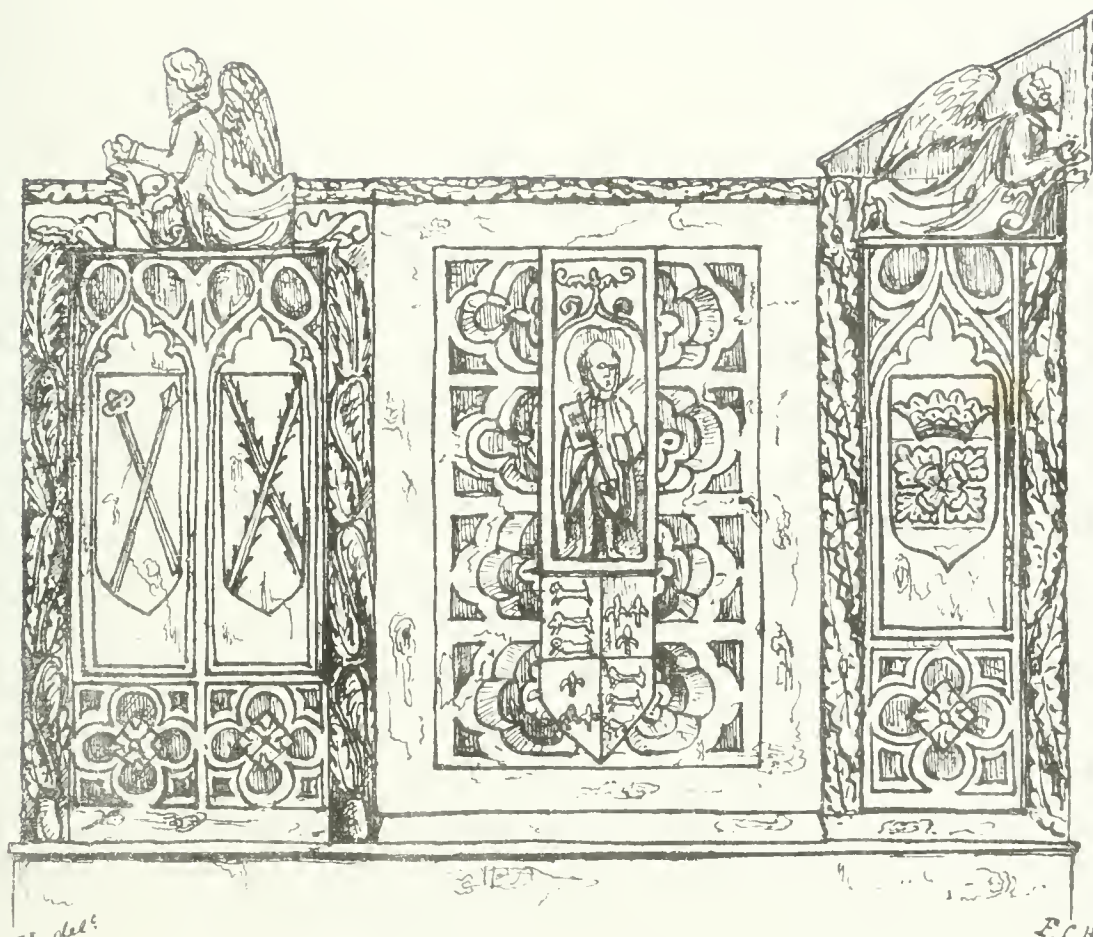
Font in Comedonack Church, near S. Ives. 28.



Font in S. Duns Church. 29.



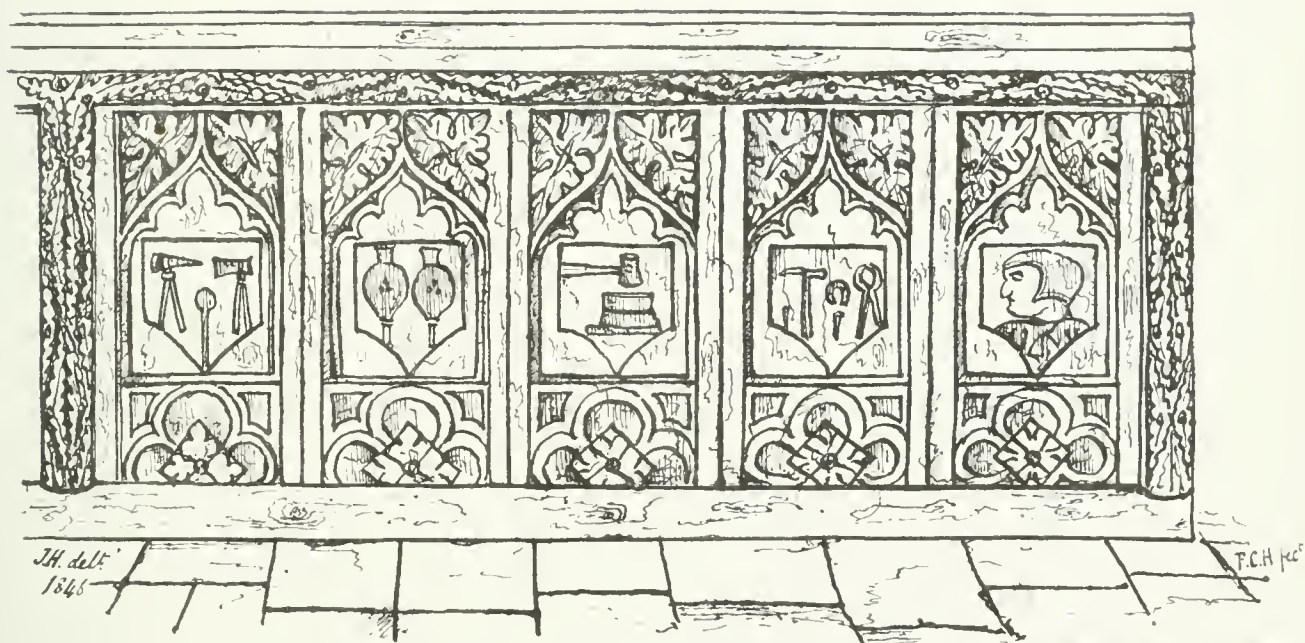
Font in S. Eudora Chapel, S. Minner. 30.



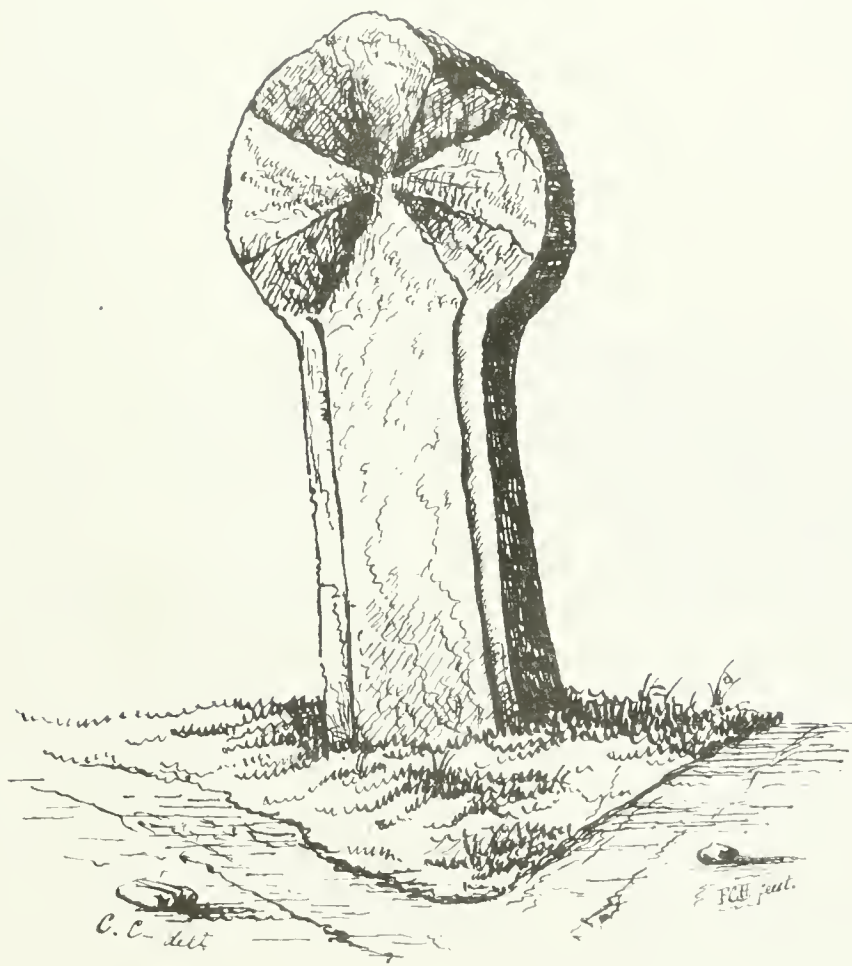
J.P.H. del.

P.C.H. fecit

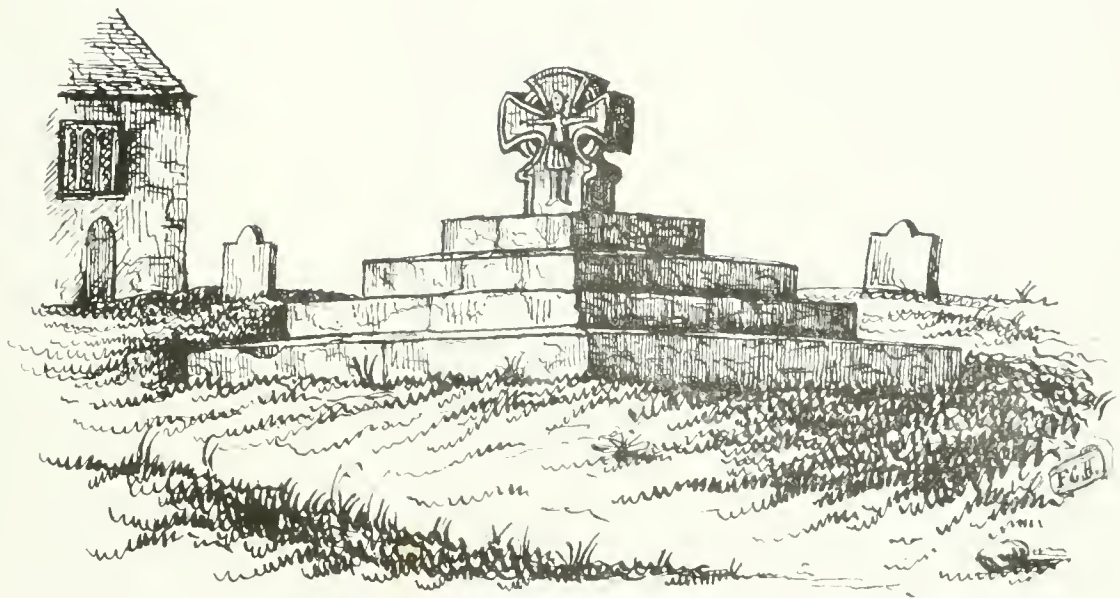
Carved Oak, W. Sues Church. 31.



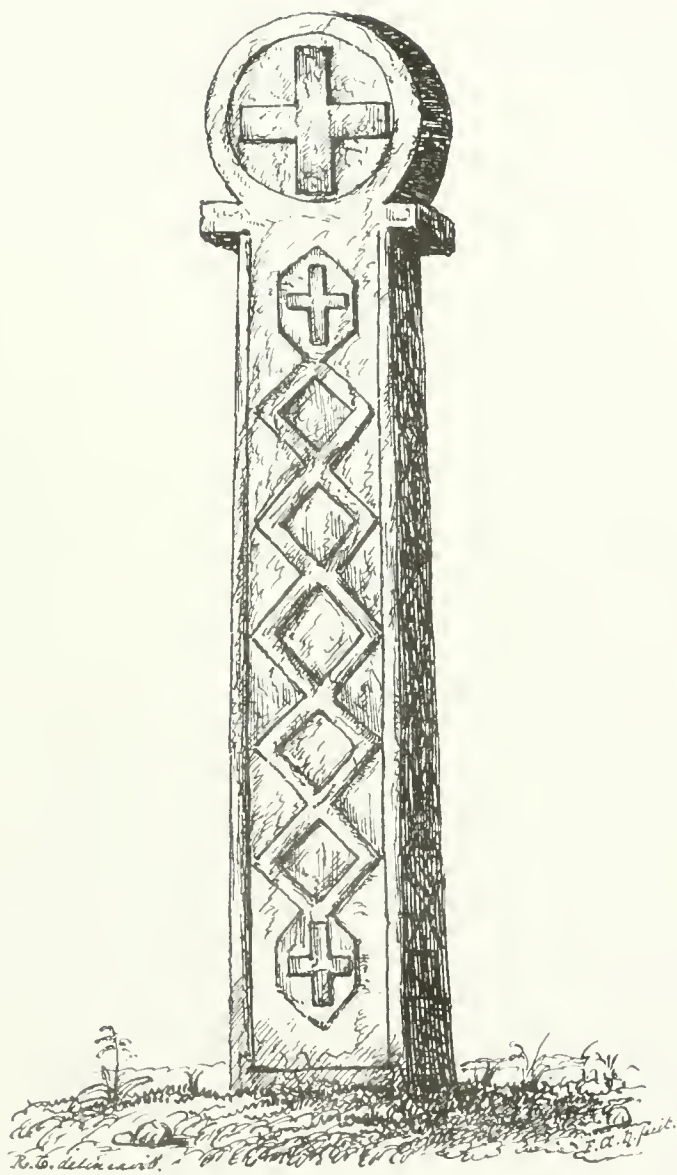
Oak Bench, St. Ives Church. 32.



Cross near Berry Tower, near Bodmin. 33



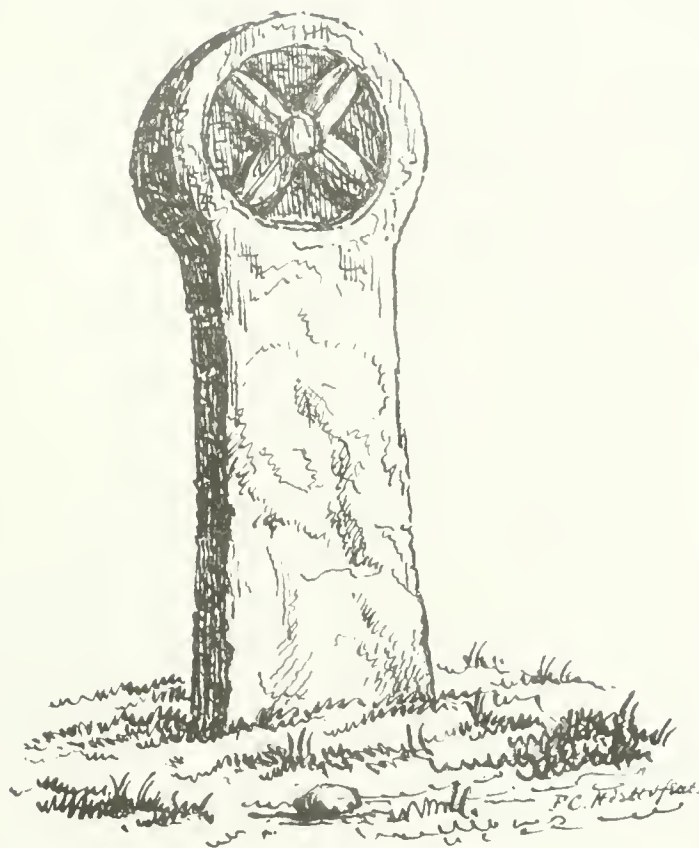
Cross in S. Burgh Churchyard. 34.



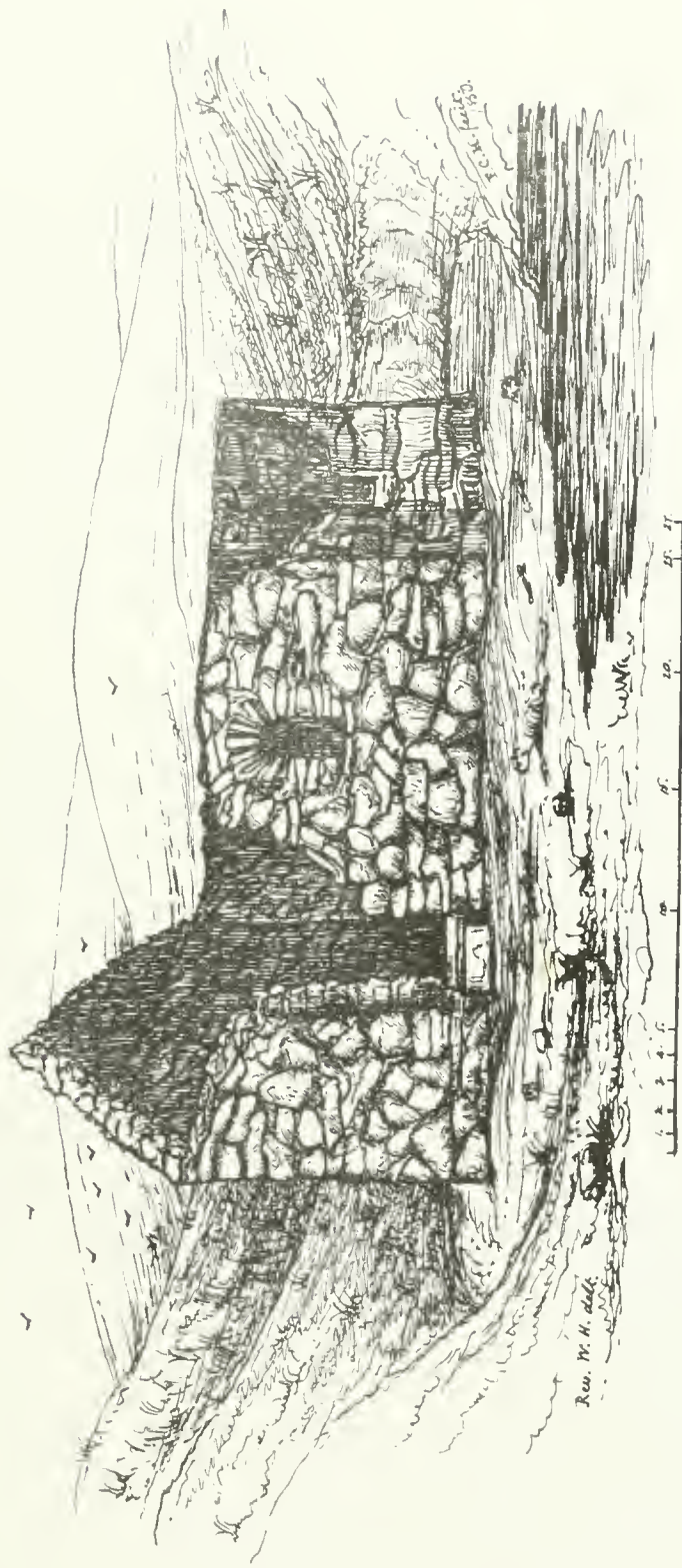
Wayside Cross, formerly near Penryn. 35.



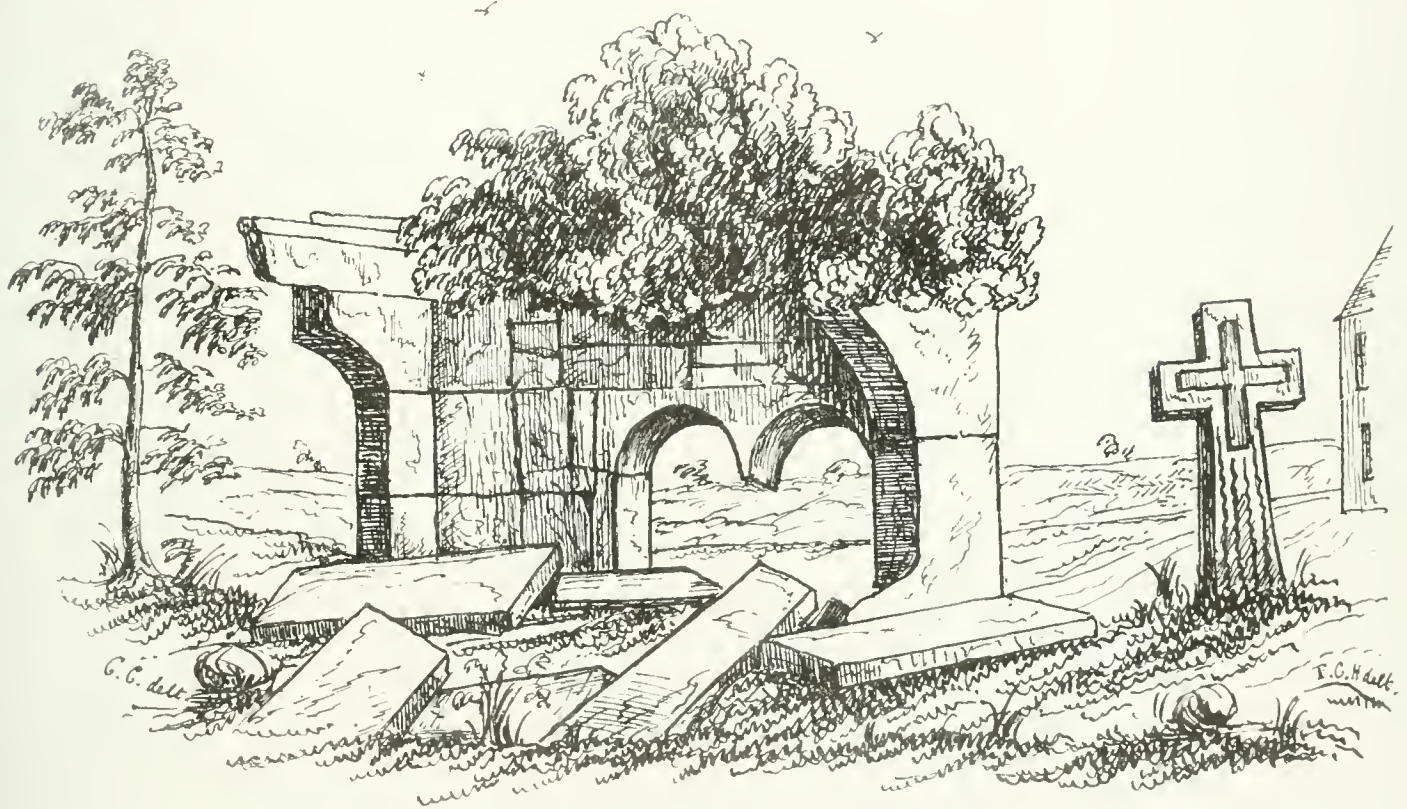
Cross in Lanivet Churchyard. 36.



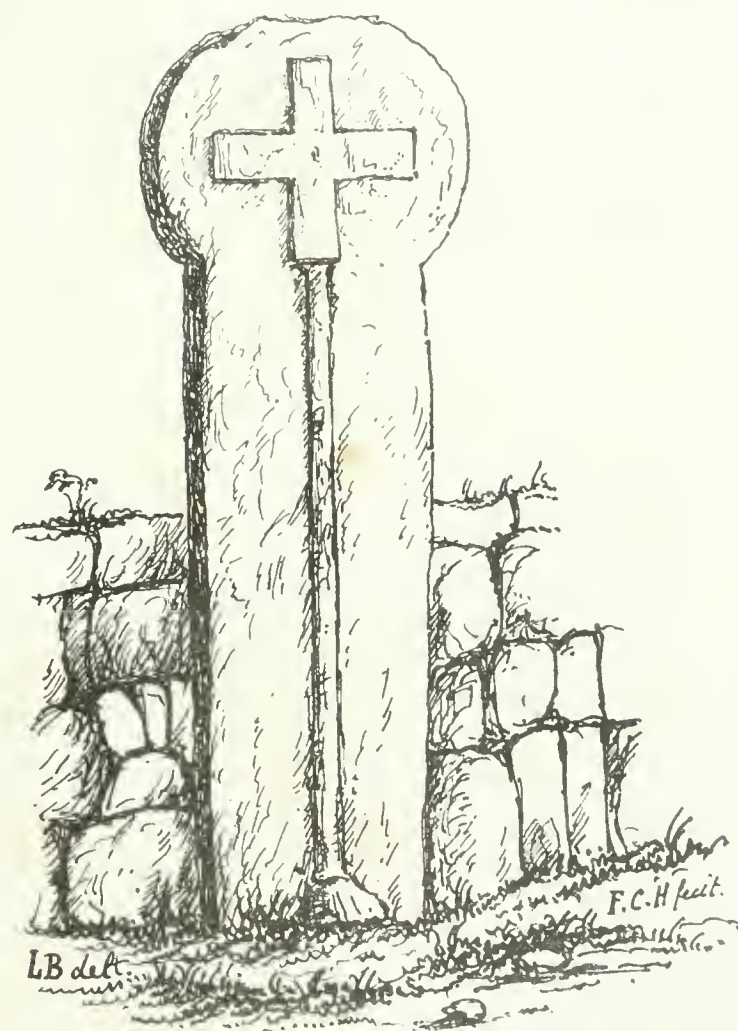
Cross in the Churchyard of S. Aug Delant. 37.



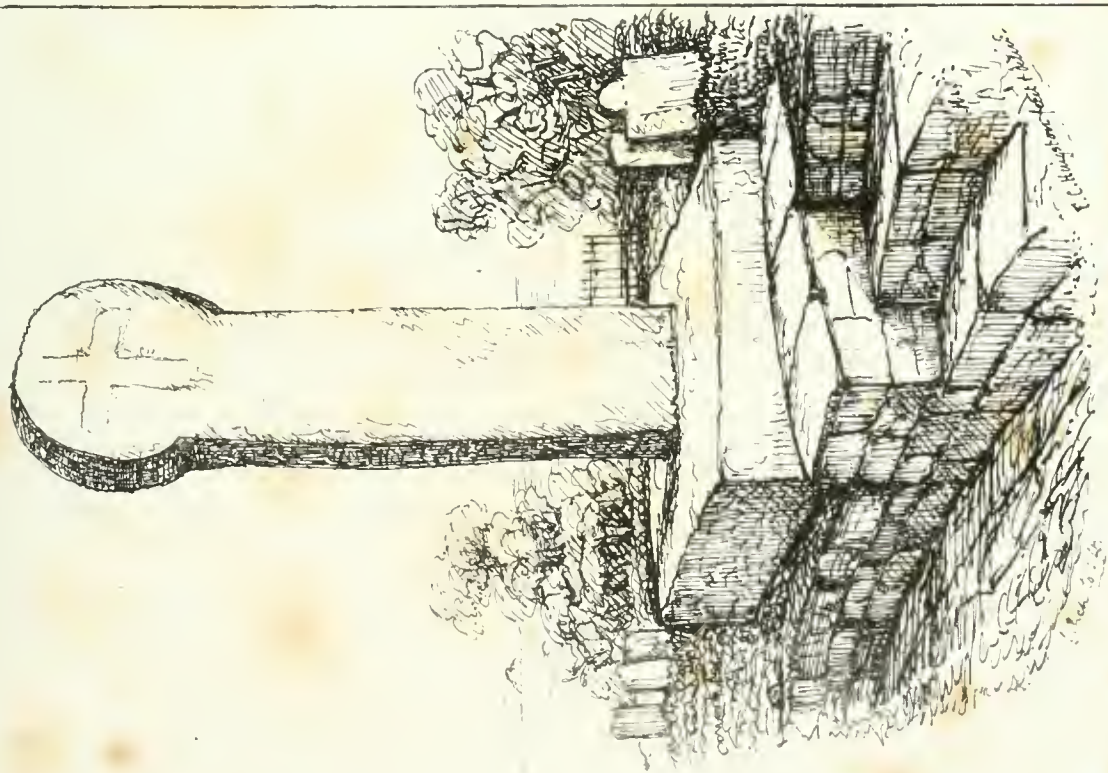
The Ruined Oratory of S. Piran-on-the-Sands. 38.



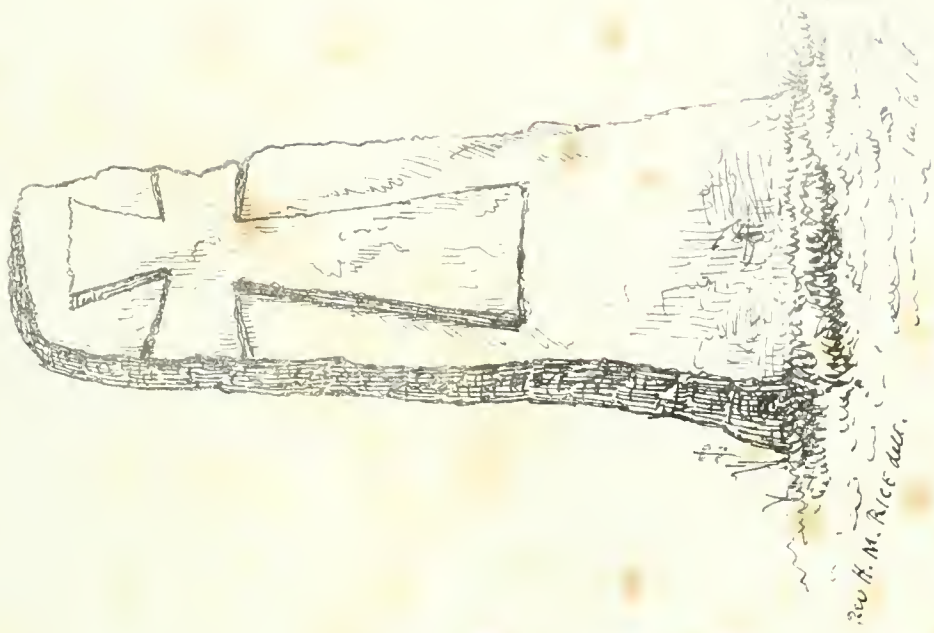
Woly Well and Cross, *W. Cler.* 39.



Cross at Landweddunack in the Lizard. 40.

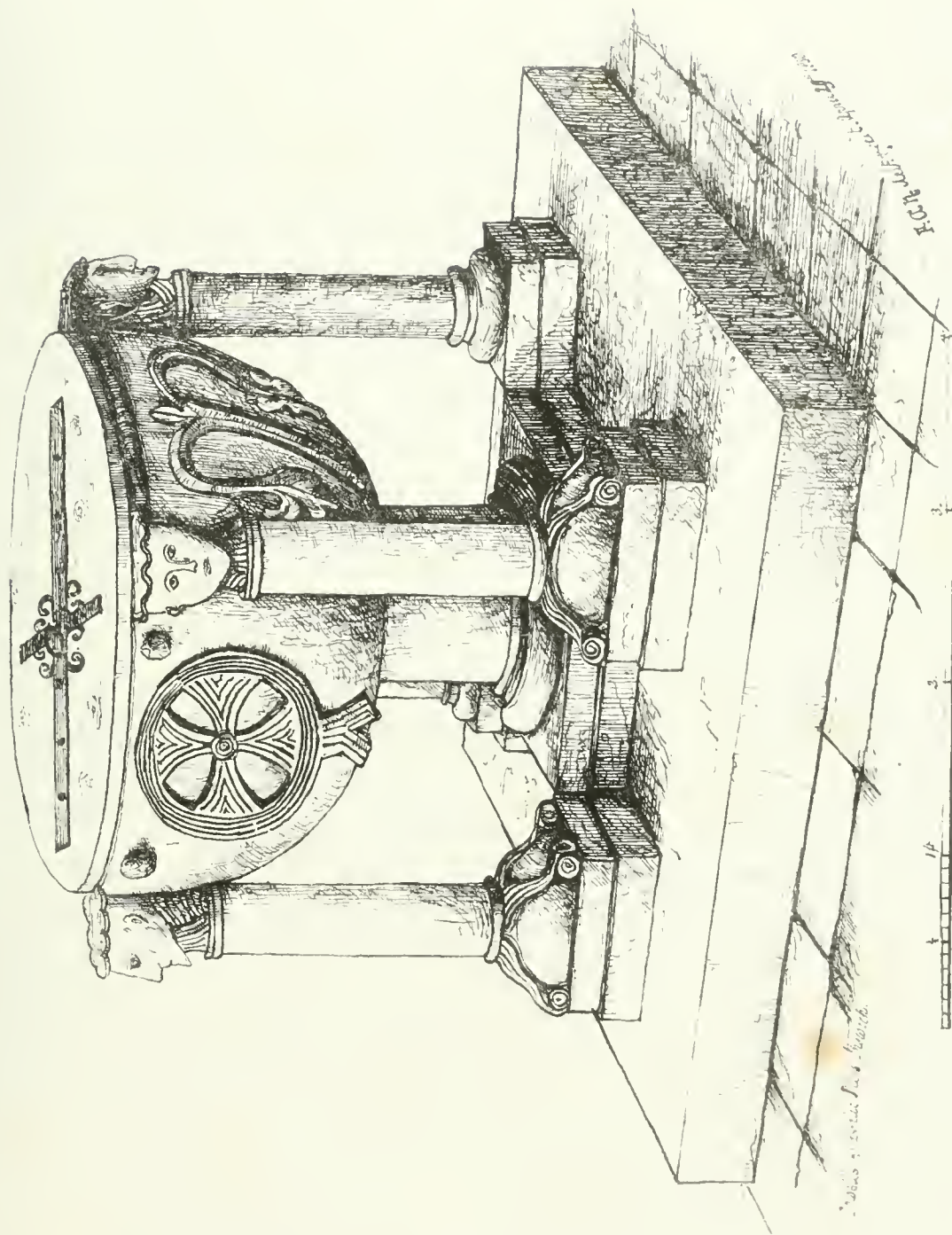


† CHVRCHYARD OF S GERENNIUS, GERRANS.

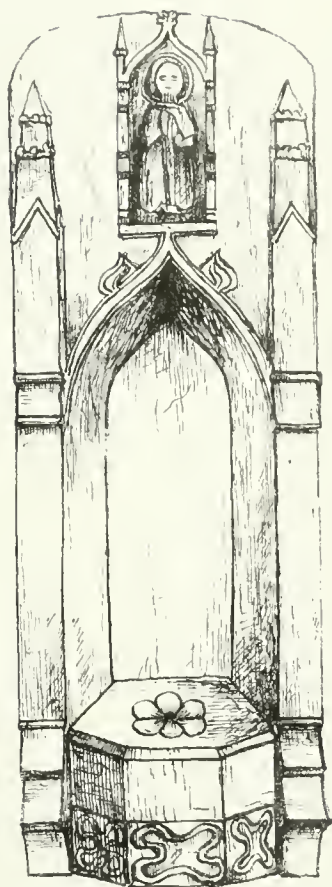


Rev H. M. Rice del.

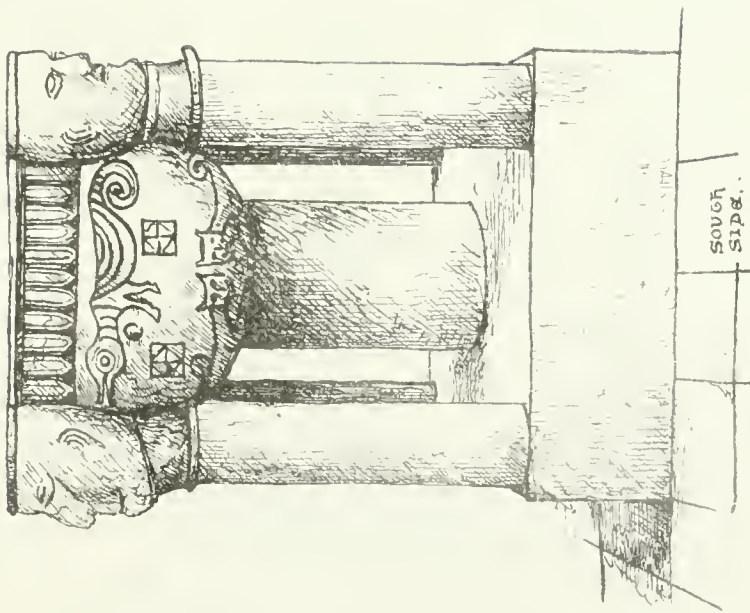
† GARDEN OF THE RECTORY, SOTT.



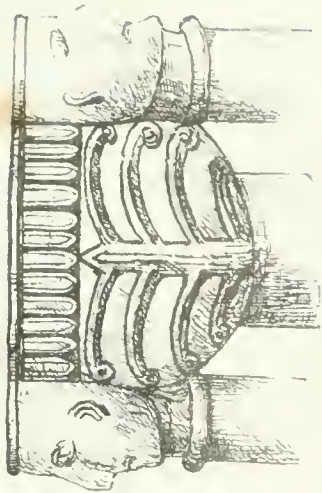
Font, Church of St. Katus, Kras, near Crum. 42.



Pisina, Church of S. Petrus, Padstow. 43.



FRONT OF FONT

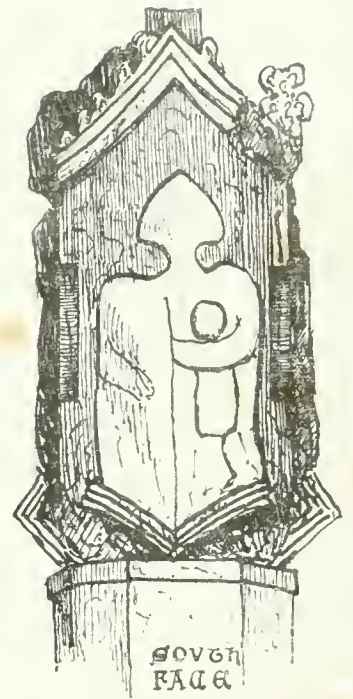
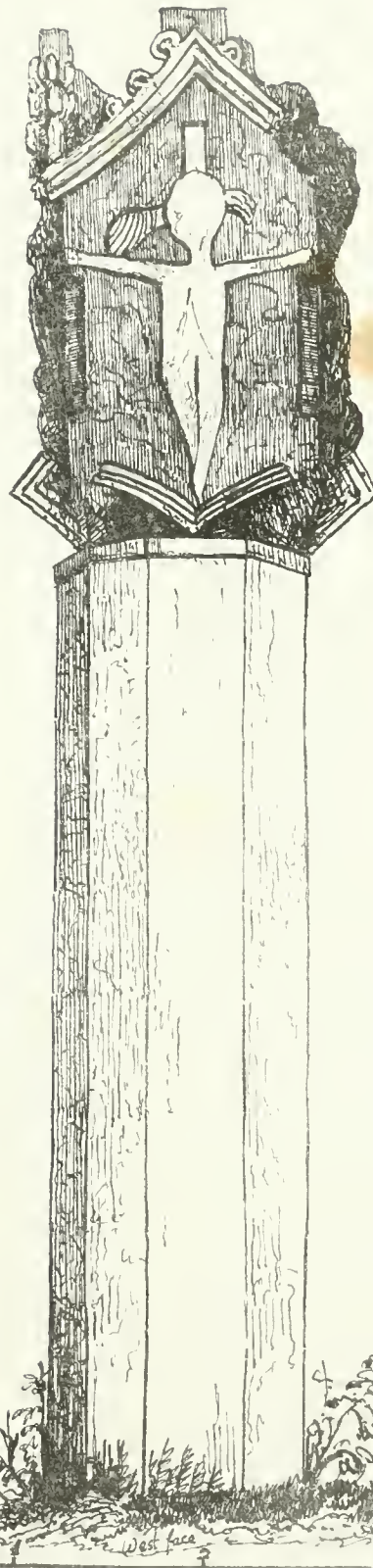


SIDE

ROUGH SIDE

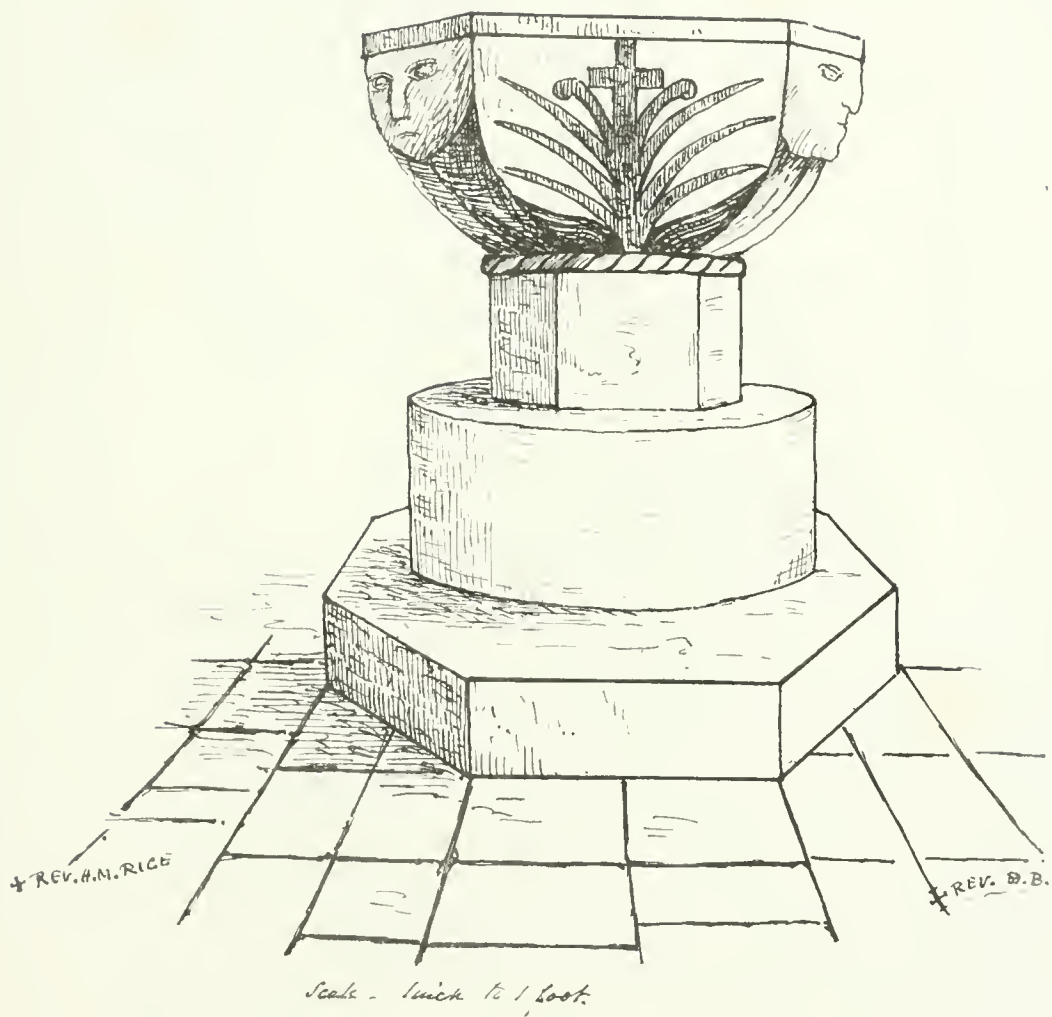


Font, Church of St. Sampson, South Mill. 44

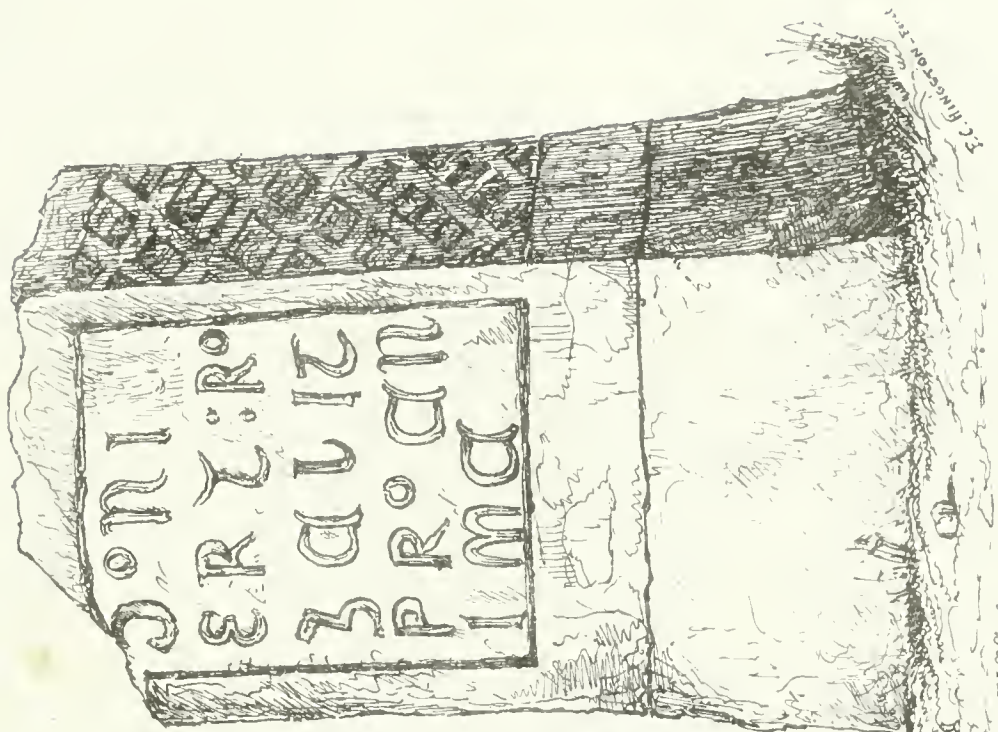


REV. H.M. RICE DELT.

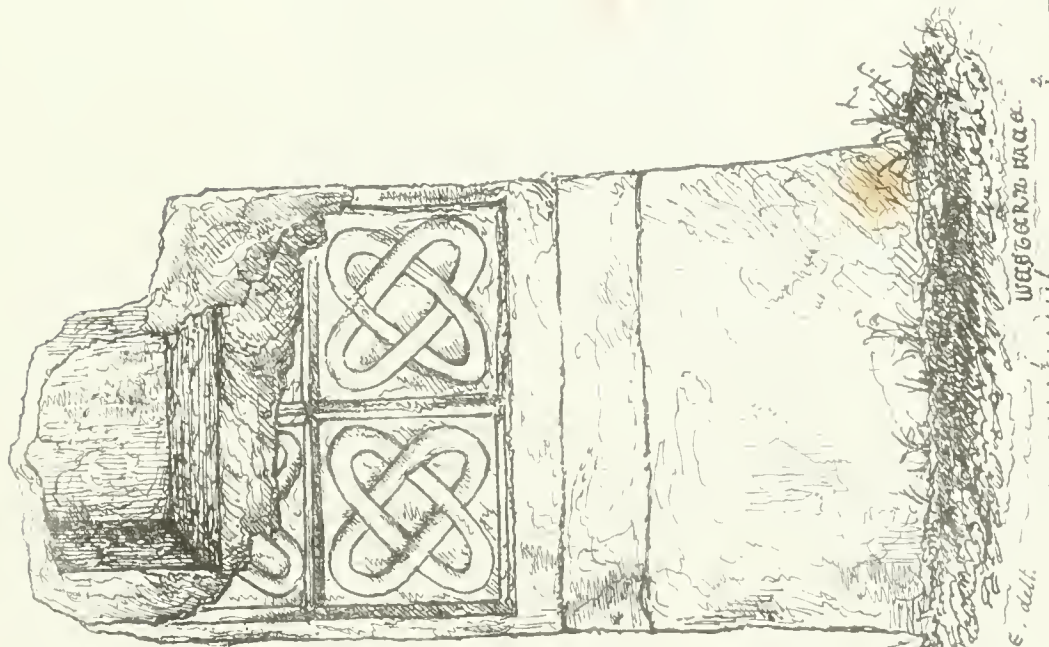
P.G. HINGGON- FEGIT.



Fount, Church of the Blessed Virgin Mary, Callington. 46.

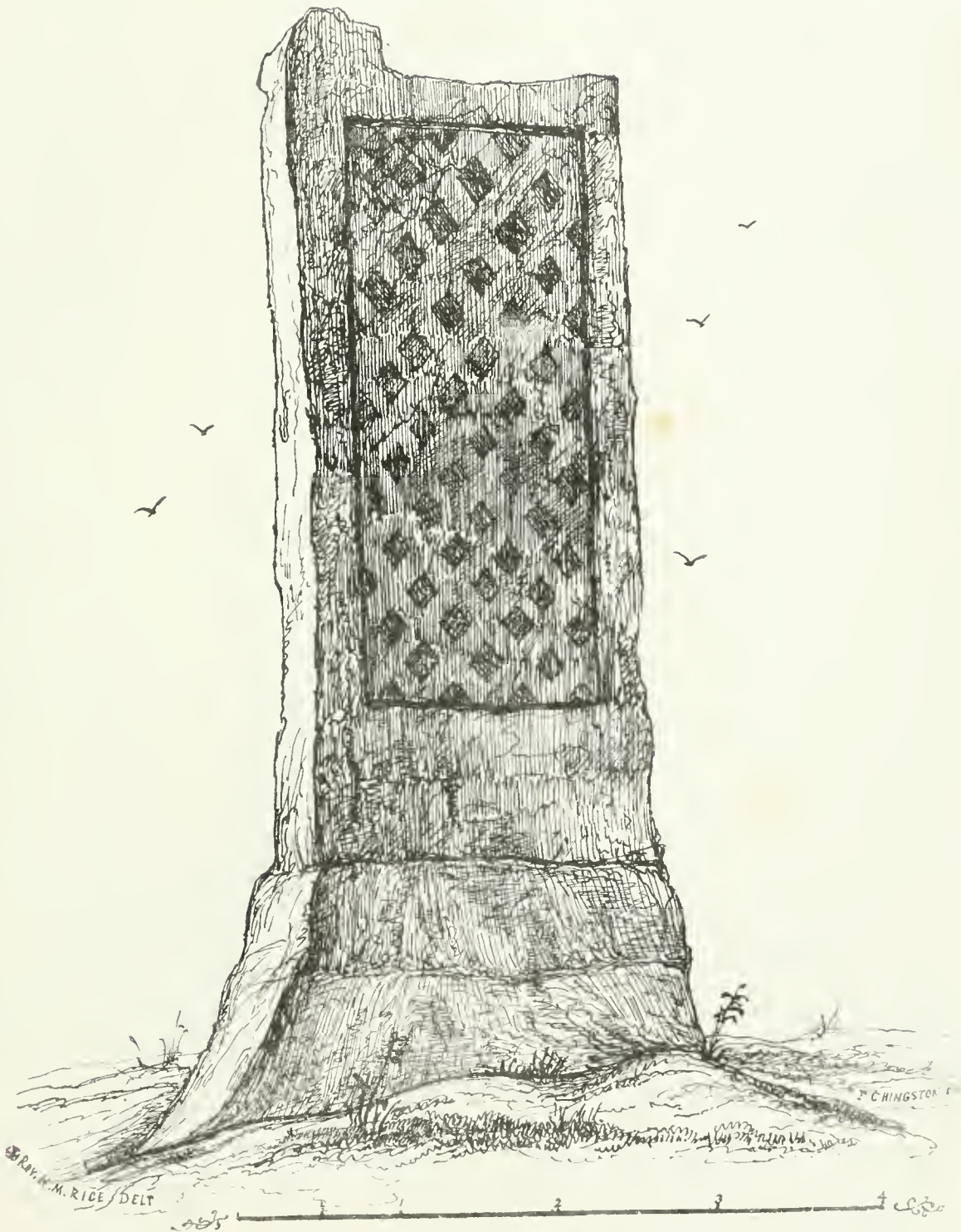


AFTER FACE

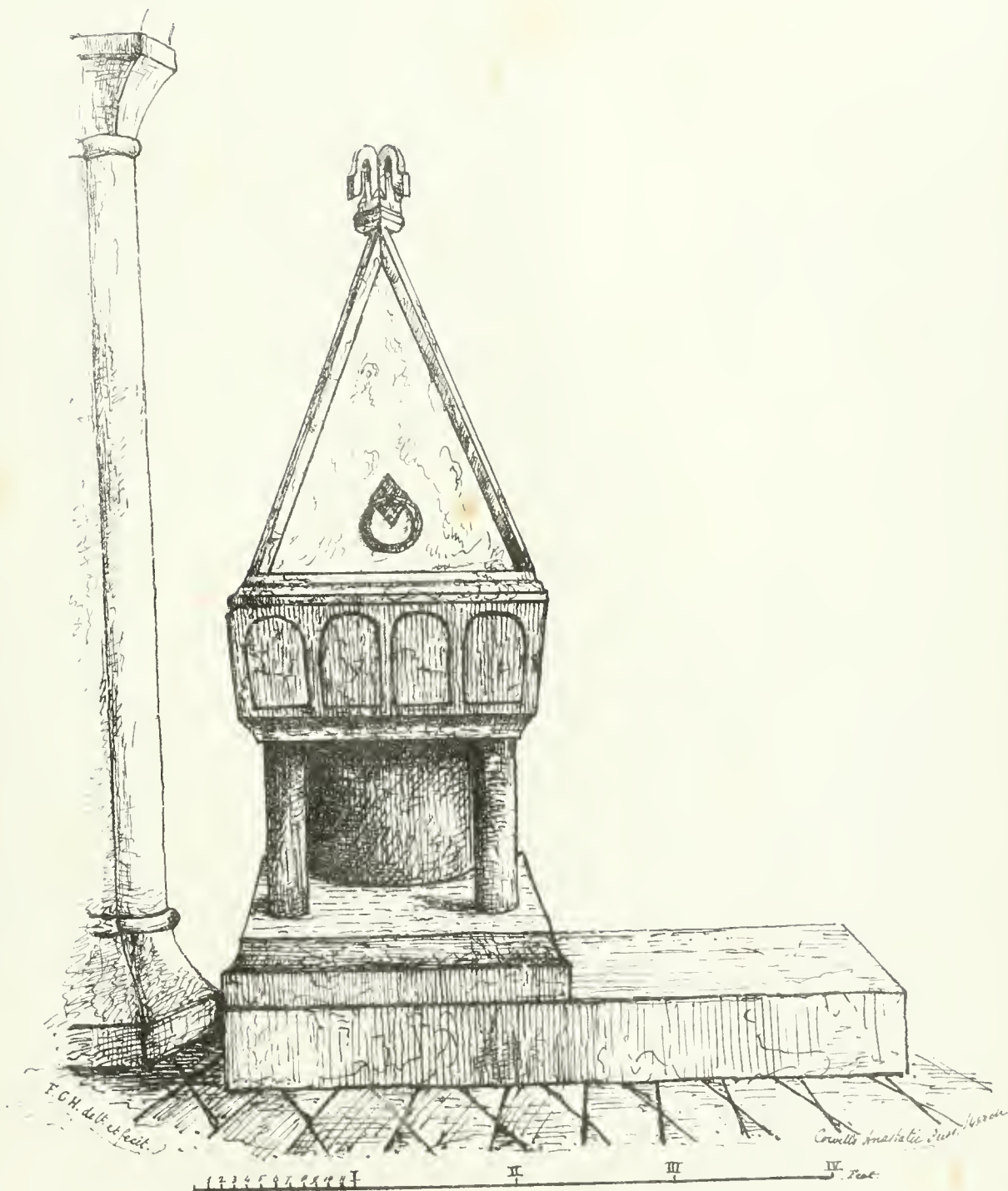


WATER FACE

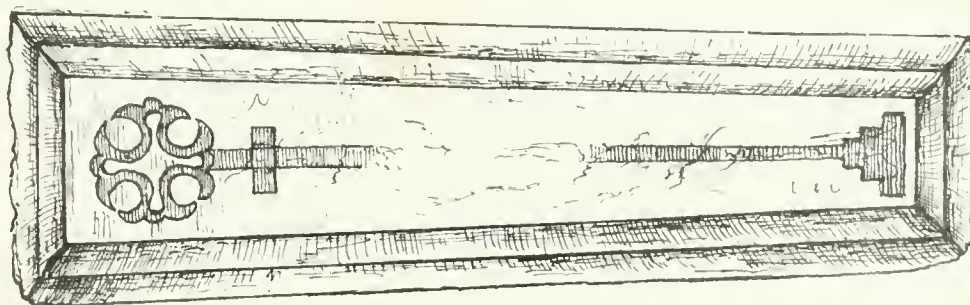
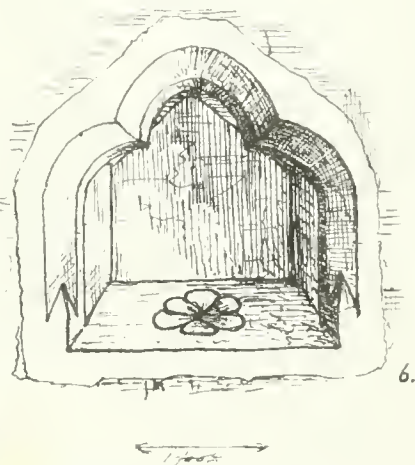
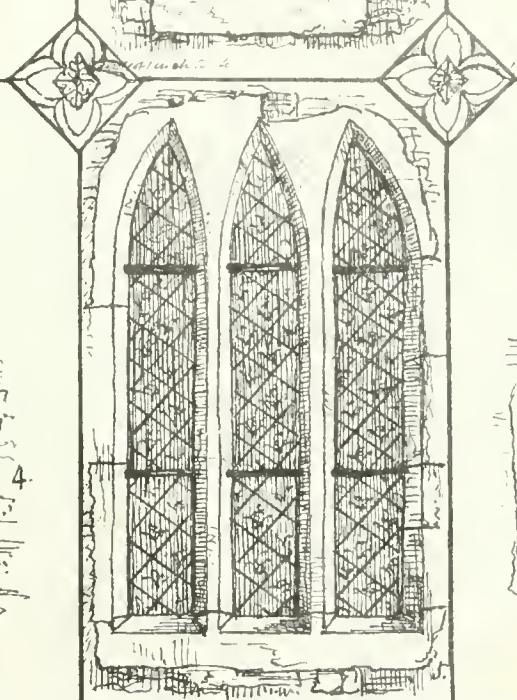
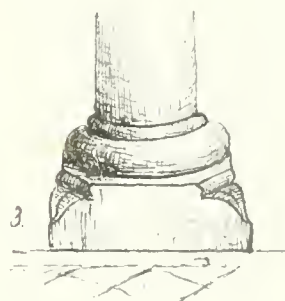
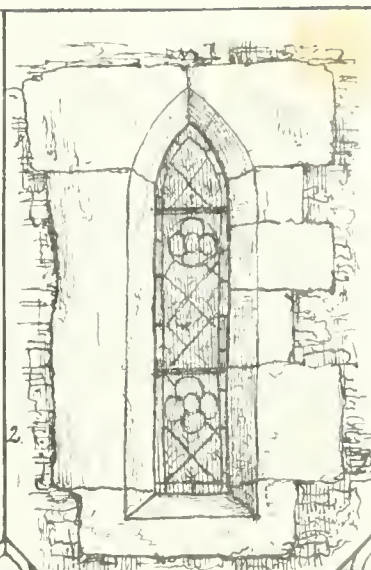
Unscribed stone, near Ardgate, S. Clere. 47.



South-East View of the other Walf Stone, S. Clere. 48.

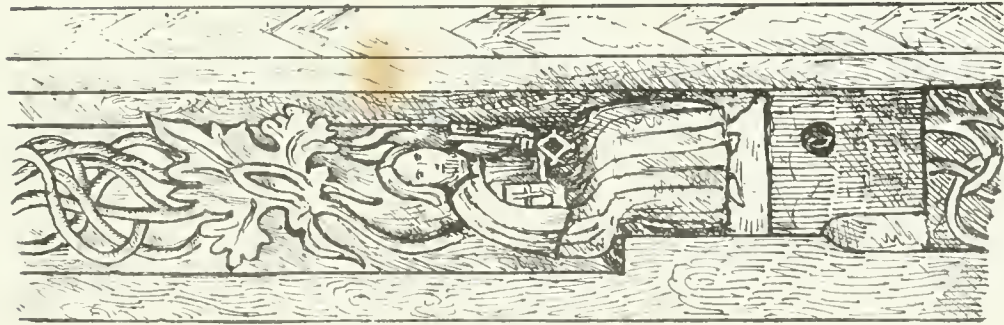


Font, Church of S. Gerennius, Gerraus. 49.

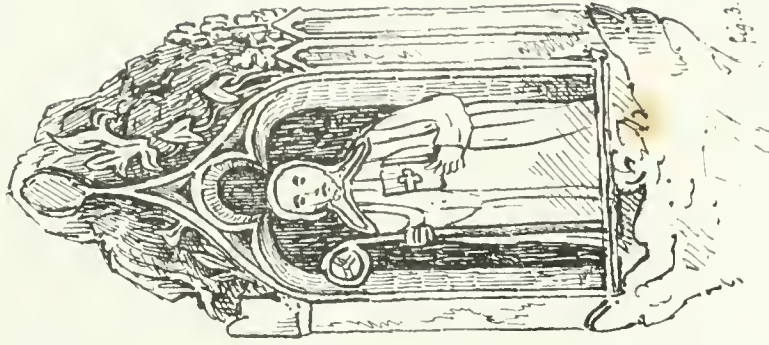
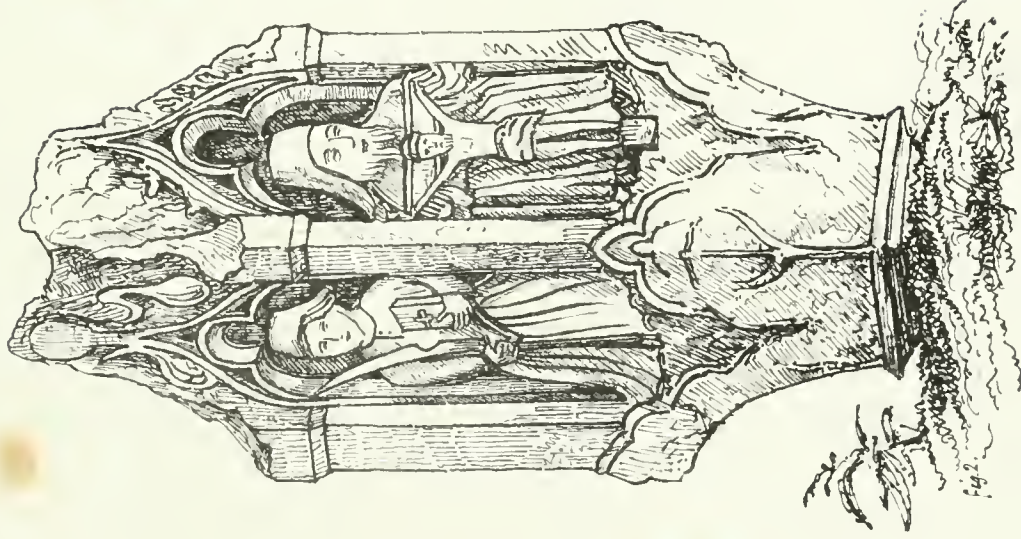


Scale: This is 1/2 one inch to 1 foot.

J.C. Hugston del. & fecit. July 1850.



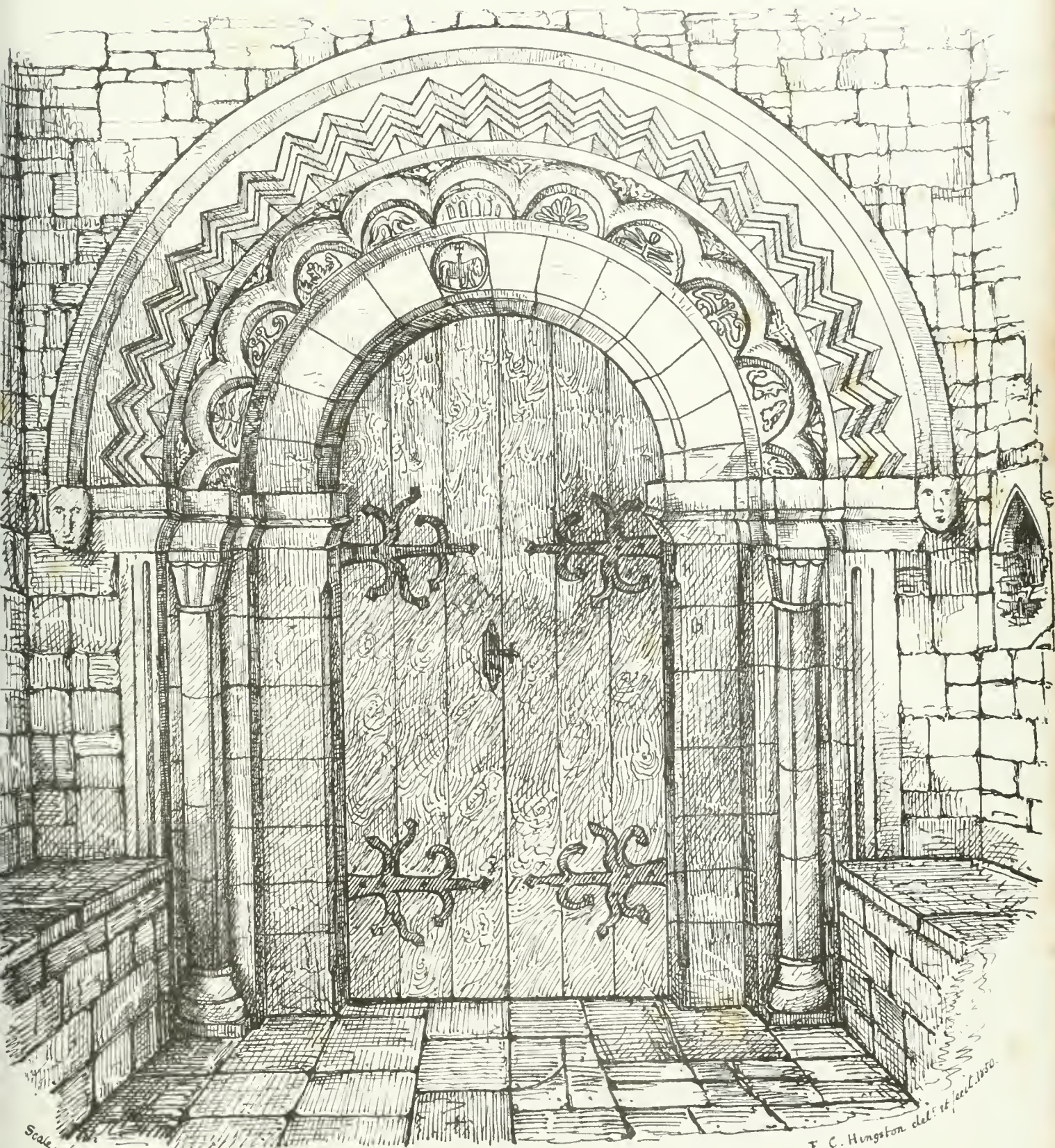
W. R. EID. W. C. HASLAM. del.



F. C. HINCHER, del. h. mar. 29. 1870.

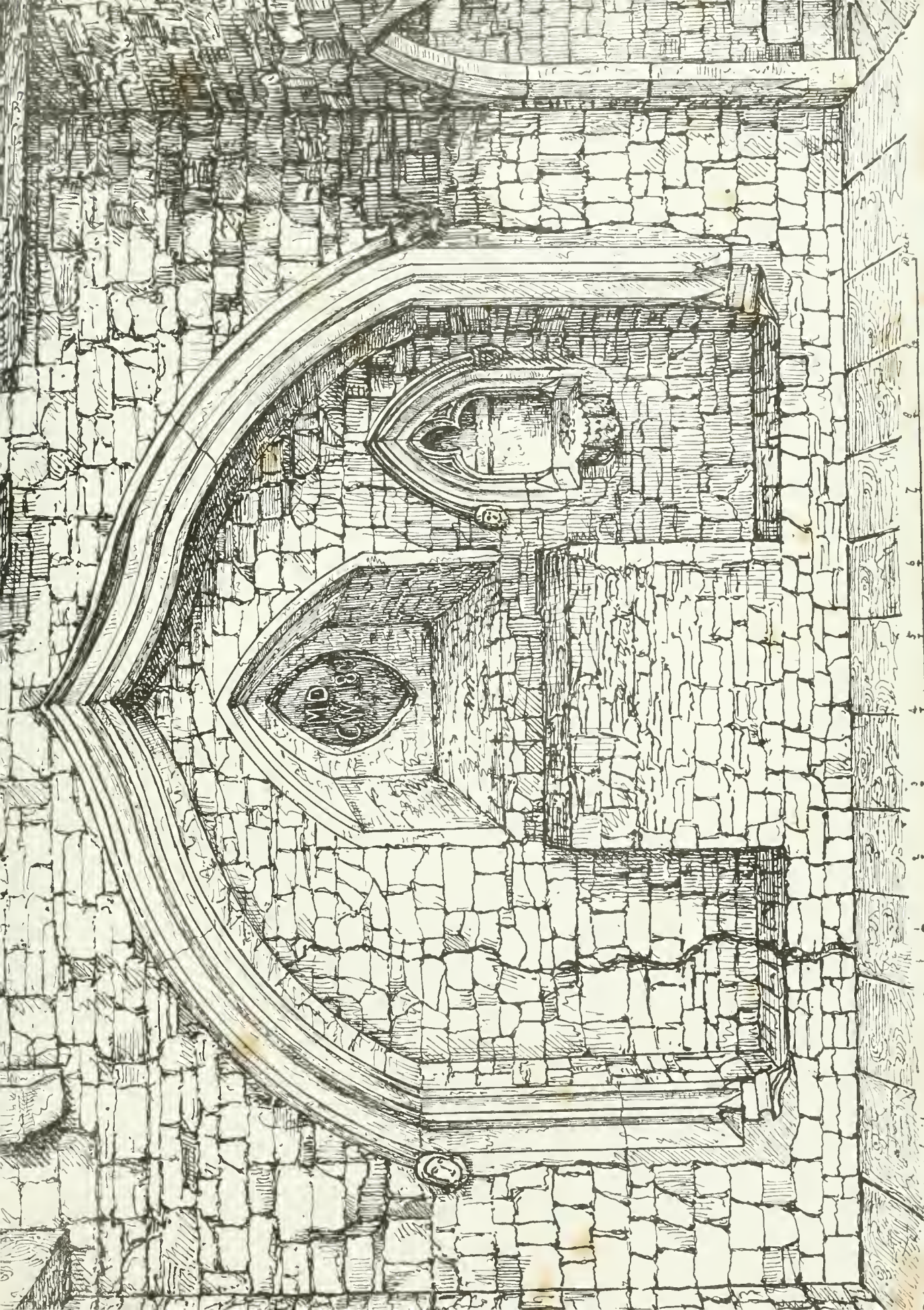


REV. W. H. HASLAM, DELS.
Scale - 1 inch to 1 foot.



Scale - two-thirds of an inch to a foot.

F. C. Hingston del: et fecit 1880.







London,
J. Masters, Aldersgate Street.
Oxford, Parker. Cambridge, Meadows.
Salisbury, Brodie & Co:

1848.



P R E F A C E.

THIS work has been undertaken at the request of many Clergymen and others, who have long felt the want of a few designs for appropriate memorials to mark the resting places of those who

“sleep awhile,
Within the Church’s shade.”

It is remarkable that while so great progress has been made of late years in restoring our churches to something like their primitive beauty, so little attention has been paid to the improvement of our sepulchral memorials. We have been diligent in making our temples a fitter habitation for the Most High, but have not extended that reverence to those committed to the earth in the hope that when they arise, it will be “after His likeness.”

The importance of this consideration has been so successfully urged in the writings of MARKLAND, PAGET, ARMSTRONG and others, that little remains to be said by those who follow them, except to show how,—by providing examples, simple in character, correct in design, and inexpensive as to cost,—the poor as well as their richer brethren may unite in paying a fitting tribute of respect to their departed friends, and erect such memorials, as, while they testify the faith of the deceased, may read a lesson to the living.

A comparison of the works of our forefathers with those of the present day, will show to an impartial observer how deficient we are in one great characteristic of their art, viz. “the fitness of the design to the purpose for which it was intended.” Any work of art should at once proclaim its use and meaning.

No one can have studied the works of the middle ages, either in the cathedrals or in the lesser churches of those ages, without observing a deep symbolical meaning attached to every form and every line. An English pointed church,

whether viewed in its plan, in its detail, or as a whole, symbolizes the faith and hope of those who erected, and those who worship within, its walls. Its very plan delineates the emblem of our redemption, from which each part rises in gradually decreasing proportions, till its varied buttresses, gables, and pinnacles are lost in the "taper spire" that "points to heaven." Such a building silently teaches that "here we have no continuing city," and directs us to "a better country, that is, an heavenly." The same feeling should characterize our sepulchral memorials. They should emphatically say, as they point to the dead, "these all died in faith."

But there is one emblem above all others especially appropriate ; one which ought ever to find a place in the memorials of the departed, and capable of so many beautiful varieties, that its different forms are almost inexhaustible ;—it is the Cross—

"the instrument, the sign,—
Yea, viewed aright, the glory and the seal
Of man's redemption."

To those of the English Church it will appear superfluous to attempt a vindication of the use of the cross as an emblem, which, from the earliest ages of Christianity, has been adopted as "the sign of the Son of Man ;" indeed amongst any "who profess and call themselves Christians," there ought to be but little difference as to the propriety of adopting this sacred sign. But since we are fallen on days, in which every approach to "an outward and visible sign" is wont to be regarded with a jealous eye, we will crave the indulgence of our readers while quoting the words of writers, whose testimony is more powerful than our own on this subject.

"By this sacred sign we express our hope of pardon, grace, and everlasting life, through the precious death of CHRIST, by which alone we can be saved. By this sign we profess ourselves His followers, for the Cross is the ensign and badge of our order, and the arms of our heavenly King, our God, and Crucified SAVIOUR. Let others boast of garters, ribbons, and stars, which are worn and gazed upon because the badges of worldly honours conferred by princes ; we will think it the highest honour, and the greatest advantage and happiness to wear the livery and bear the holy ensign of the King of kings,—expressive of His greatest mysteries."

"Those who object to the use of the cross as having led to superstition, seem to forget that they allow the piety and obligation of the duty of offering to GOD the outward as well as the inward homage of adoration, praise, invoca-

tion, and love ; this they do by words which are only signs. Why then should other decent and suitable signs or symbols, authorized by the Church through all ages, be deemed superstitious, since they are but to the eyes what words are to the ears, and are equally the expression of the inward homage of the heart ?”

“Thou that despisest the outward forms, beware thou lose not the inward spirit ;
For they are as words unto ideas, as symbols to things unseen.”

The 30th Canon of our Church teaches that “the abuse of a thing doth not take away the lawful use of it.” A disregard of this teaching would lead to the rejection of all that is sacred and valued in our rites and ceremonies. The most holy ordinance of our religion, the Sacrament of the LORD’S Supper, was the subject of abuse by some of the early professors of Christianity ; for this they were severely rebuked by S. Paul, but not on that account denied the benefit of so “great and endless” a “comfort.”

“Why should an emblematic ornament so full of deeply interesting meaning, and the very name of which is made in holy writ to represent the essence of the Christian’s faith, and all that is well founded, holy, and true in the Christian’s hope, be discarded ? Why should we admit the lion and the unicorn into our churches, and leave it to Romanists to bear the Cross, the badge of Christianity ?”

The primitive Church used the sign of the cross in almost every part of her sacred offices ; by the Church of England it is now limited to the Sacrament of Baptism, wherein the baptized receives “the LORD’S signet and CHRIST’S seal,” “in token that hereafter he shall not be ashamed to confess the faith of CHRIST crucified.” We learn from WHEATLY that it was the invariable custom of the first Reformers to use this sacred sign both at Confirmation, and in the consecration of the Eucharist. These and other parts of the Liturgy were, at the last review, omitted at the instance of those, who, in their zeal to root out “superstition,” would hardly have distinguished between reformation and annihilation.

Time was, when “in the cross-way of the village street, the village cross raised on its octagonal base of narrowing steps, niched with saints, and decked with tabernacle work, reared aloft the symbol of our redemption into the clear air ;”—now, alas ! it is too often looked upon as a badge of party, and, instead of proclaiming a holy fellowship of love and peace, is made to recall our unhappy divisions.

There can then be no reason why the Cross should not be erected over all

who, having lived in faith, rest now in hope to rise in glory ; and when combined with the circle, an emblem of heaven and of eternity, without beginning and without end, such a symbol sets forth the sum and substance of the Christian's faith in this world, and the hope of immortality in the next.

A point of equal importance with a fitting memorial is that of a suitable Inscription. It has been commonly remarked, that of all compositions, an epitaph is the most difficult ; and if by this is meant a complimentary panegyric on the good qualities of the deceased, it may not be without some truth. Such is by far the most general tribute paid to the memory of the dead, by those whose love and affection lead them to pass unnoticed the blemishes, and to overrate the virtues, in the characters of their departed friends.

It is impossible too strongly to condemn most of the epitaphs of the present day. To say nothing of the coarse and vulgar language expressed in doggerel rhymes abounding in our churchyards, we too often find positive assertions of happiness, as if in reward for good "deeds done in the body," and in presumptuous anticipation of the judgment of Him in Whose sight "all have sinned." Let such an epitaph be contrasted with the humble prayer that the deceased "may find mercy in that day," inscribed around the low flat stone, simply marked with the cross, and destitute, not only of all eulogium, but of all worldly honours and distinctions—nay, even often without a name—and who will hesitate to say which more befits the memorial of him whose only hope was, that his sins, which were many, may be forgiven ?

Whether "this great age of improvement and increased intellect" can justly assume to itself the credit of so walking in "the path of trustful obedience, quiet faith, and holy love," as to warrant the adoption of a more decided tone than was usual with our forefathers in speaking of the future state of the departed, is a question which may afford matter for serious consideration.

All allusion to the state of the deceased as one of Death should be carefully avoided. Holy Scripture beautifully expresses the death of the righteous by the term, "sleep." Thus, of Moses it is said, "thou shalt sleep with thy fathers," and of David, that he "slept with his fathers." In the New Testament the same metaphor is frequently used both by our Lord, and His Apostles after Him. And in the common conversation of the present day, this same idea is conveyed when speaking of the place of repose to which Christian hope has given the consoling name of Cemetery, or sleeping place.

It was with the belief that "the souls of the faithful, after they are delivered from the burden of the flesh, are in joy and felicity," that the Church formerly

allowed no expression of grief for the departure of her children. She taught that Christian hope should triumph over worldly sorrow, and ordered that "after the party's death one short peal shall be rung, and one other before the burial, and one after the burial;" thus proclaiming that another had entered into his rest, welcoming him when borne to the churchyard, and closing his funeral obsequies by a joyful peal.

" 'Tis sweet, as year by year we lose
Friends out of sight, in faith to muse
How grows in Paradise our store."

But the task of furnishing appropriate epitaphs we would, with all deference, leave in the hands of the Clergy. It is to them that laymen look for assistance in this particular, for "none can be placed either within churches or burial-grounds, but by the consent of the Clergyman." No epitaph should therefore be cut on any monument or gravestone without its having been first submitted to the Clergyman of the Parish.

As a general rule, however, it may be observed, that "of men as Christians—and as such their epitaphs should speak of them—the less said is best said." If anything beyond the name and date is desired, a sentence from Scripture might be added, as the best medium by which consolation can be offered to the mourner, or admonition to the survivor and passing stranger.

As the foregoing remarks lay no claim to originality, the compiler has not been careful to particularize his authority for every phrase or quotation he has adopted. He has freely made use of many thoughts of others, which appeared more fully to illustrate his meaning. They may not accord with the views of some, but they will find an echo in the hearts of many whose happiness it is to encourage and promote a revival of that reverential feeling for holy places and holy things which so fully illustrated itself in the works of ages now past;—ages we are too apt to look back upon with scorn and derision, and to regard as dark and superstitious.

W. O.

THE PRIORY, SALISBURY,
Nov. 1, 1848.

DESCRIPTION OF PLATES.

THE Title-page represents a Flat Stone, for covering a grave, to be laid level with the pavement in the church, where such a form of Memorial may be necessary. The lines on this are incised one quarter of an inch, and the Inscription forms a border running round the edge. The Cross may, of course, be varied to any extent.

Plates Nos. 1 to 15, contain examples of upright Crosses of stone for the head of graves, drawn to an uniform scale of $1\frac{1}{4}$ inch to a foot. These may be from four to six inches in thickness, and should be worked fifteen inches longer than is shown in the drawings to allow for the part under the surface of the ground.

The six Crosses in Nos. 16, 17, and 18, are intended to be executed in wood, and are drawn to the same scale as the above. The upright stems of these should go into the ground about two feet, and be mortised into a horizontal piece at the bottom, to give stability. They may be four or five inches in thickness.

Nos. 19 to 23 are examples of low Tombs covering the whole surface of the Grave, and are drawn in plan and elevations to a scale of one inch to a foot.

The Series is concluded in No. 24, with an Alphabet and Numerals compiled from authentic examples, in which it has been endeavoured to remove the objection offered by the illegibility of the Mediæval Alphabets; and, without sacrificing the ancient forms, to supply a character that all—"learned or unlearned, polite or rustic"—may understand.

It has been suggested to the Author, that the utility of this work would be increased, if an estimate were given of the prices at which the Designs could be executed. This has been found impracticable. The cost of material, the labour of working, and the rate of wages differing in almost every locality, any such estimate would be an uncertain guide, and would in many instances tend only to mislead. On this head it may be sufficient to observe that the cost of the Memorials here given would not, on an average, exceed what is usually charged for the common Headstones and Tombs, which are remarkable only for the number of superficial feet they contain, for the unsightliness of their forms and ornaments, and for the length of their Inscriptions.



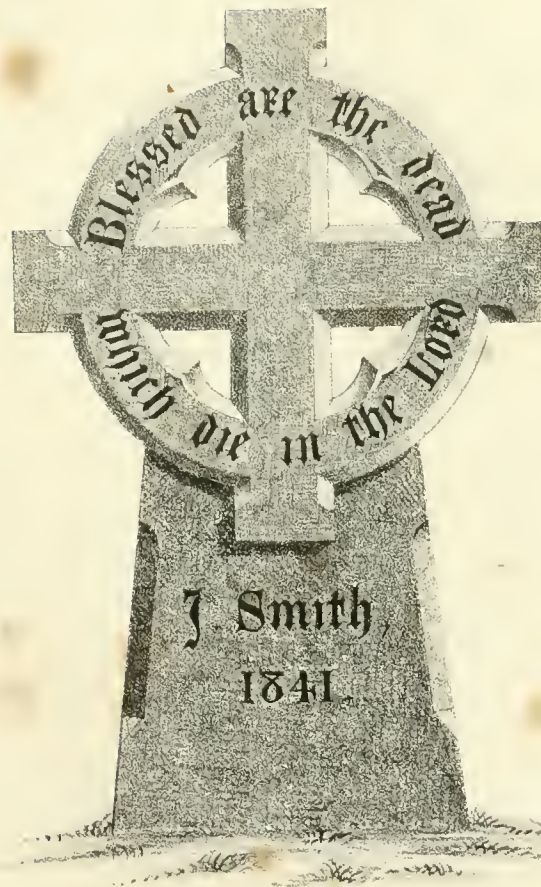
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No. 11.





No. m.





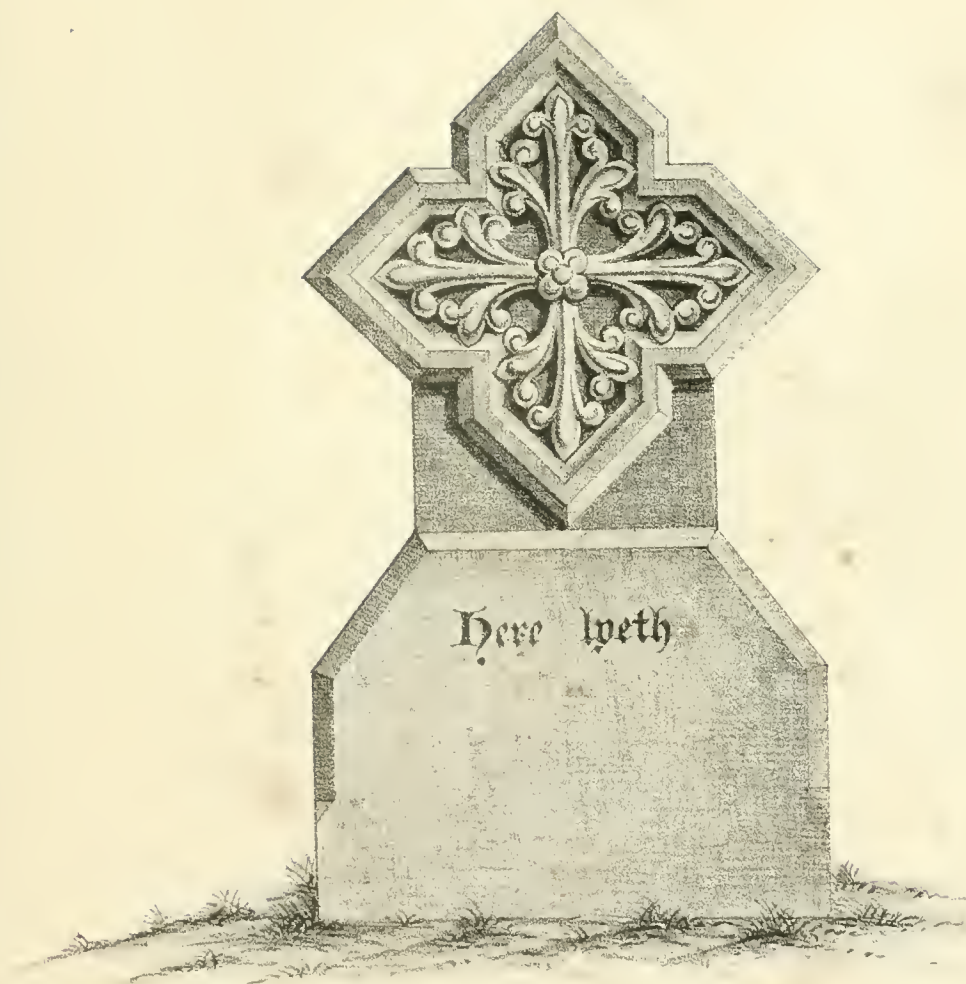
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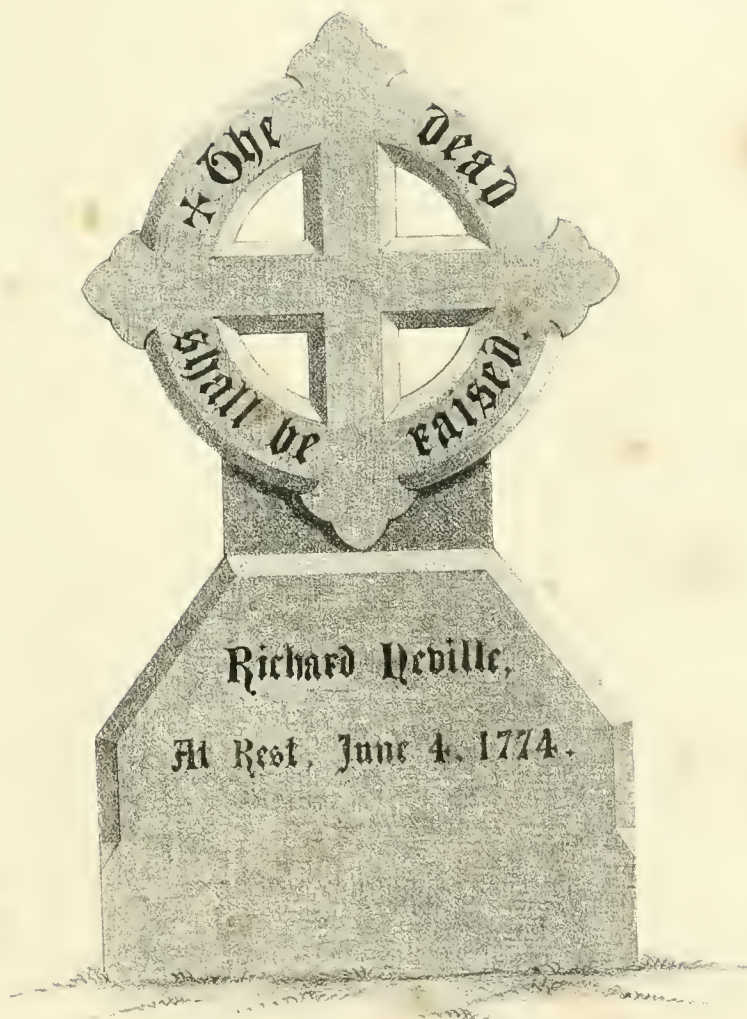
No. vi.





No. vii.





No. viii.





No. 18.

Footstones



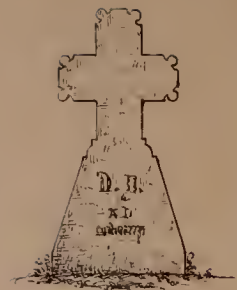
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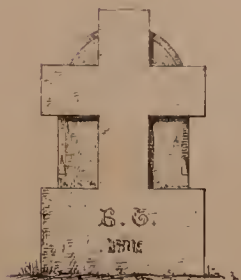
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59



60



61



62



63

late 1 inch in size

Footstones



No. 21.



No. 46.



No. 47.



No. 48.



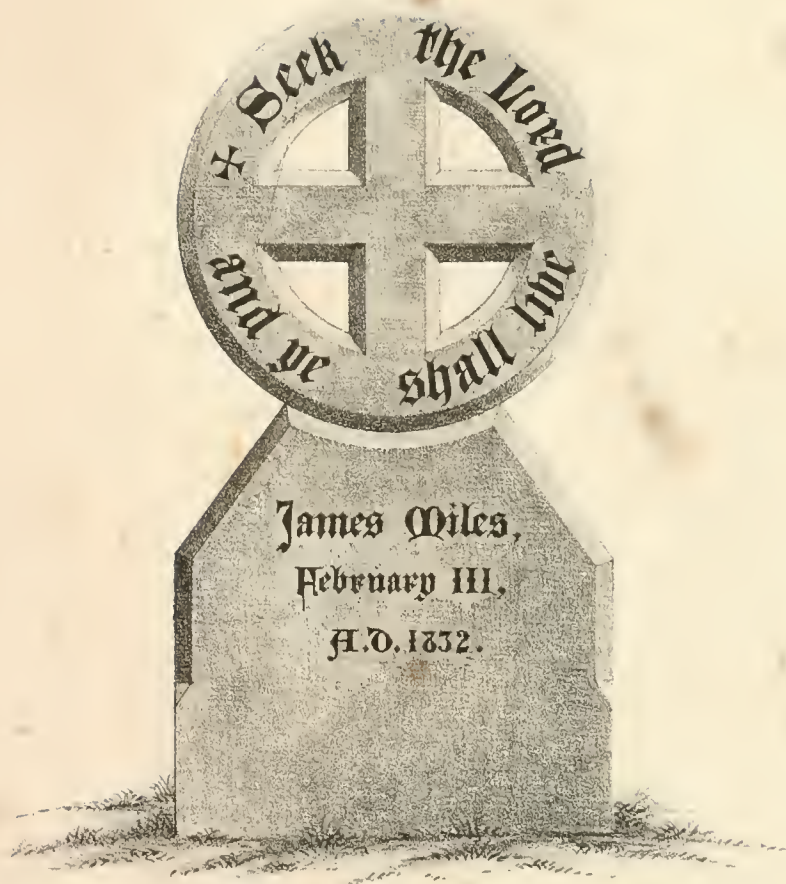
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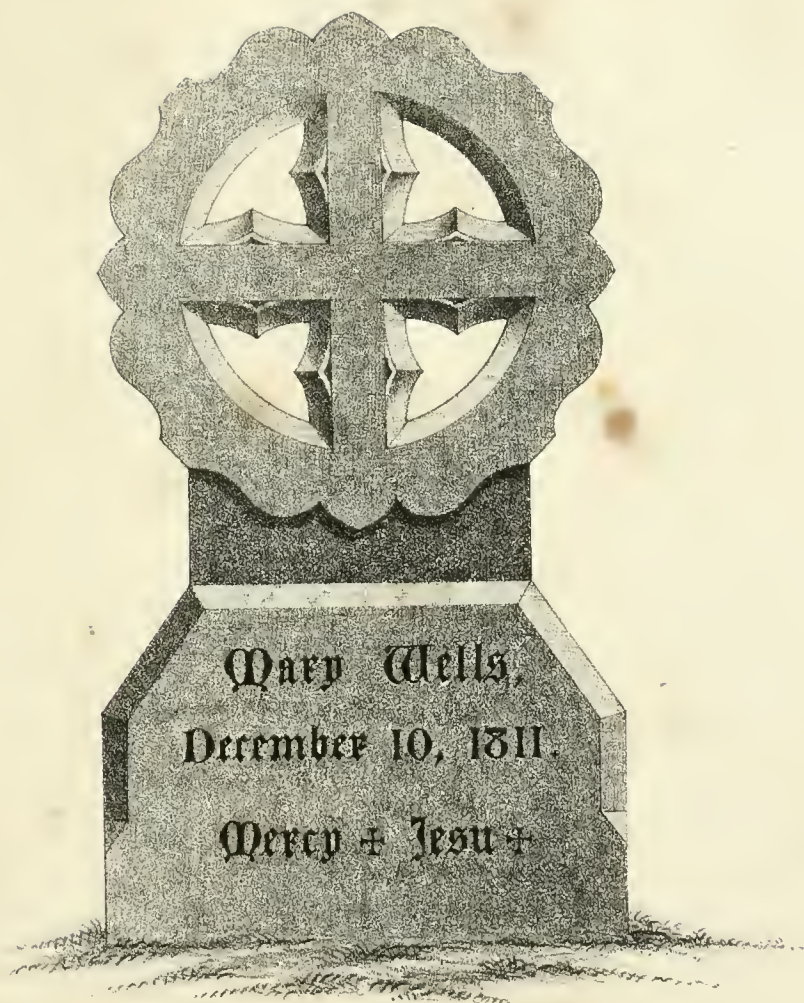


No. 51.



No. xii.





No. 4m.





No. xiv.



№ 84.



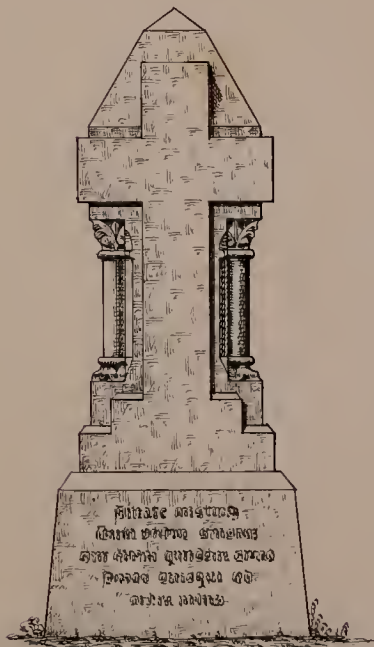
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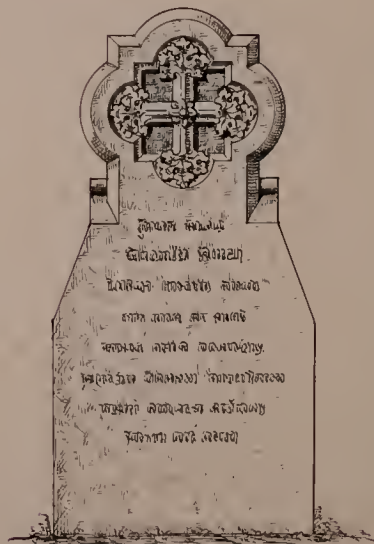
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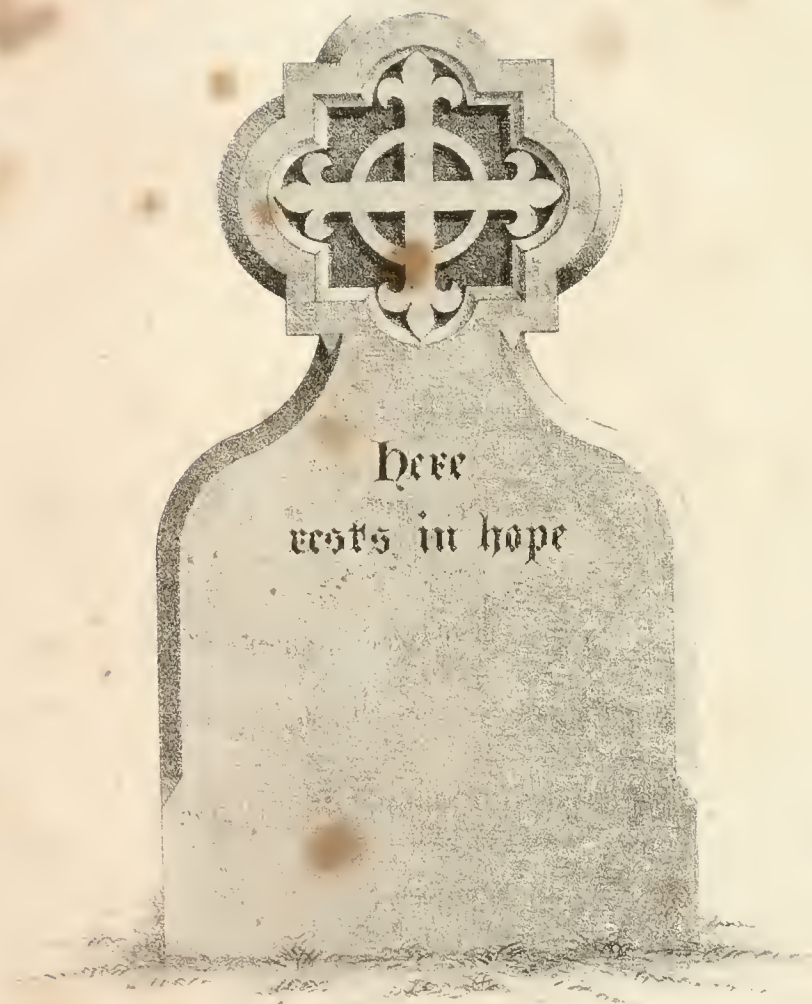


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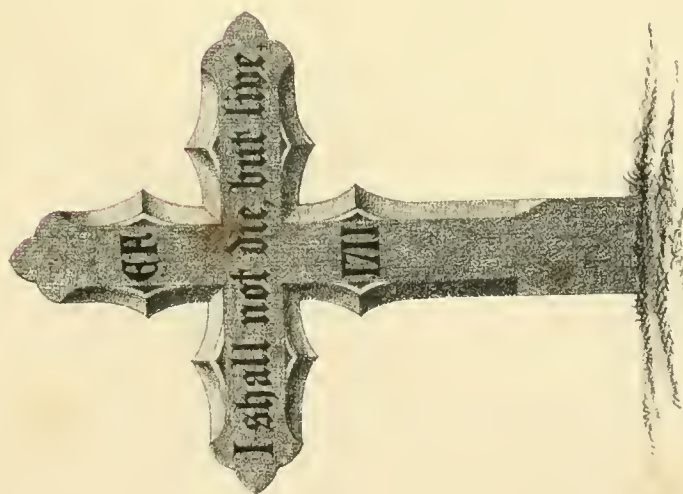
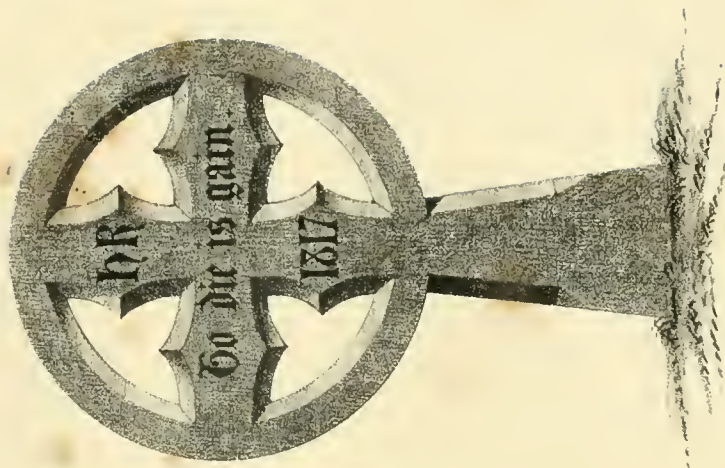


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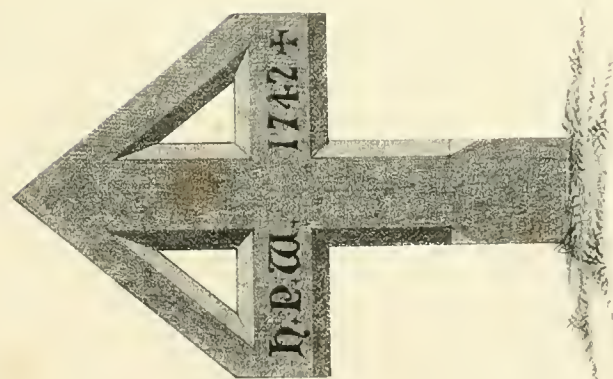
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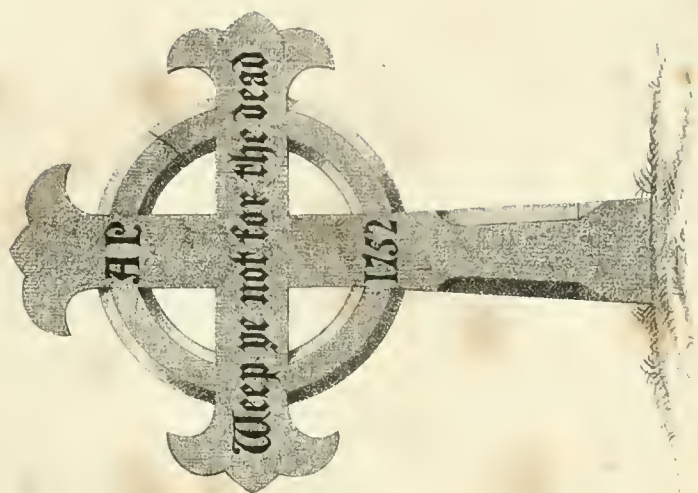
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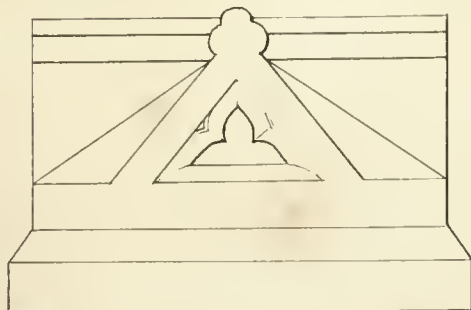
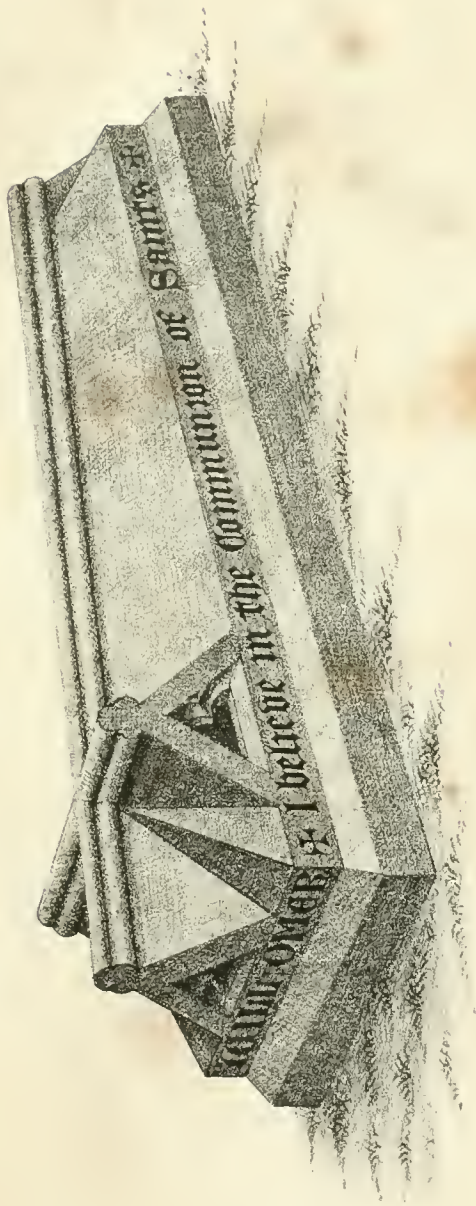
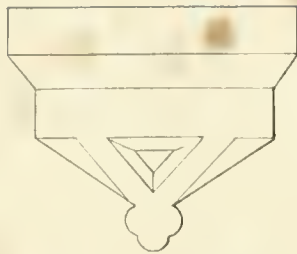




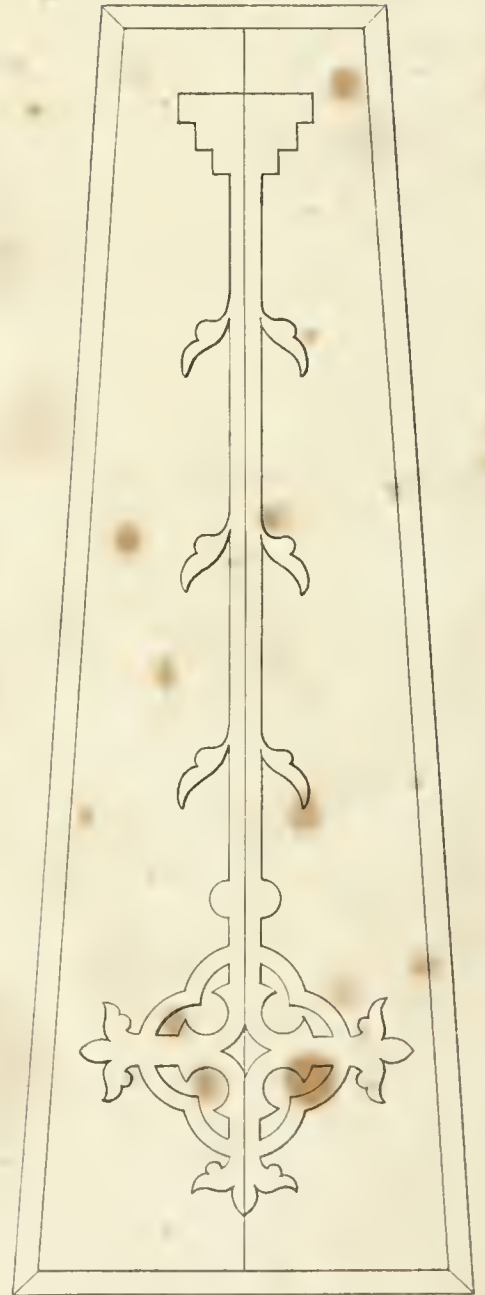
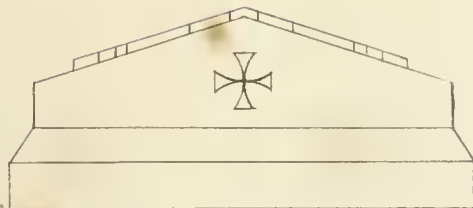
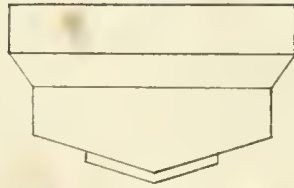




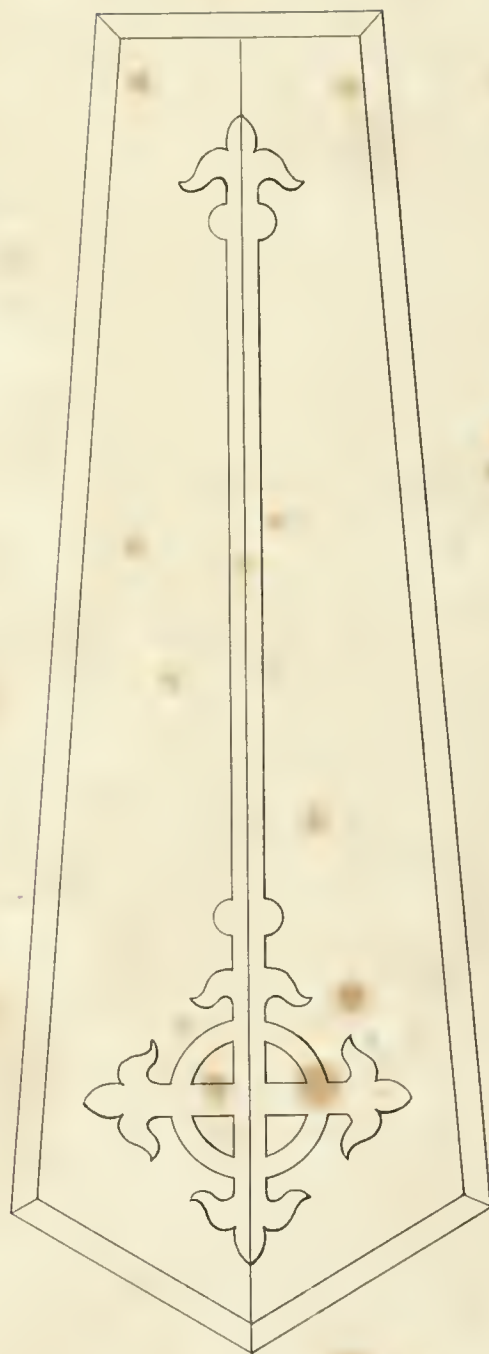
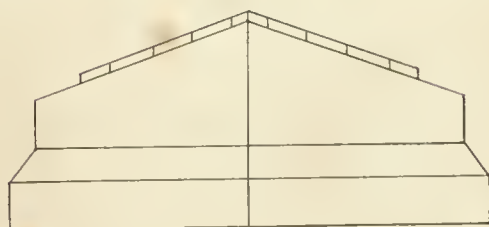
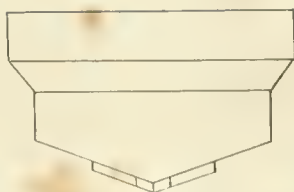
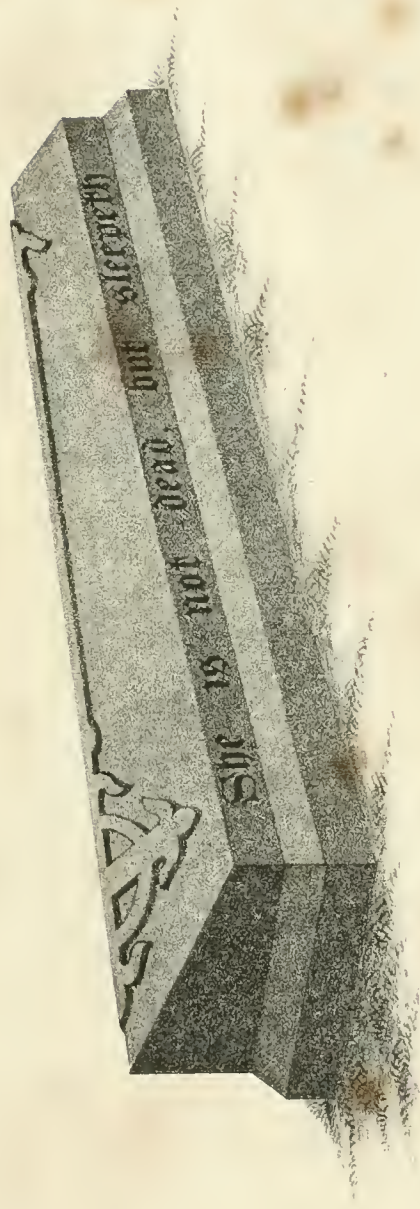


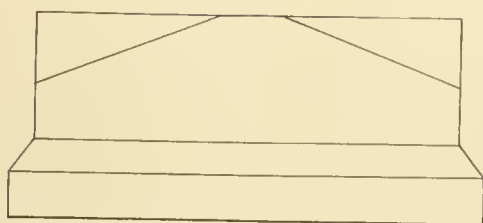
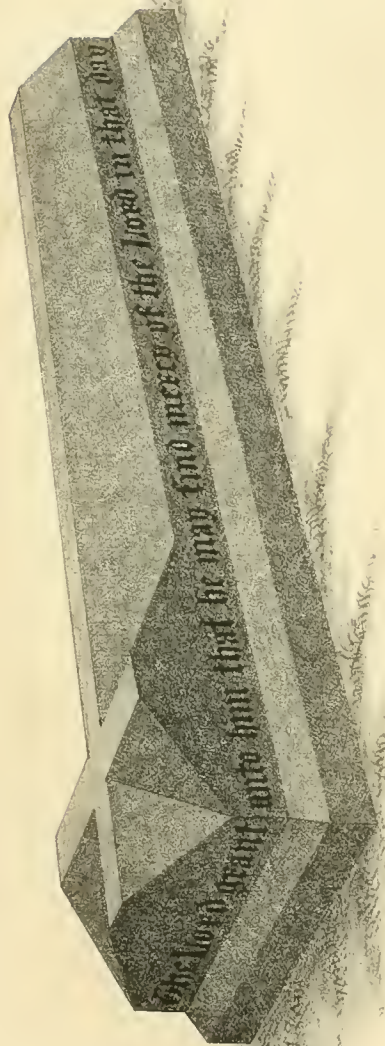
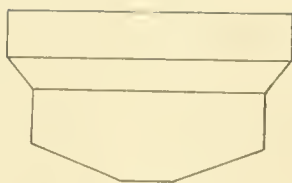




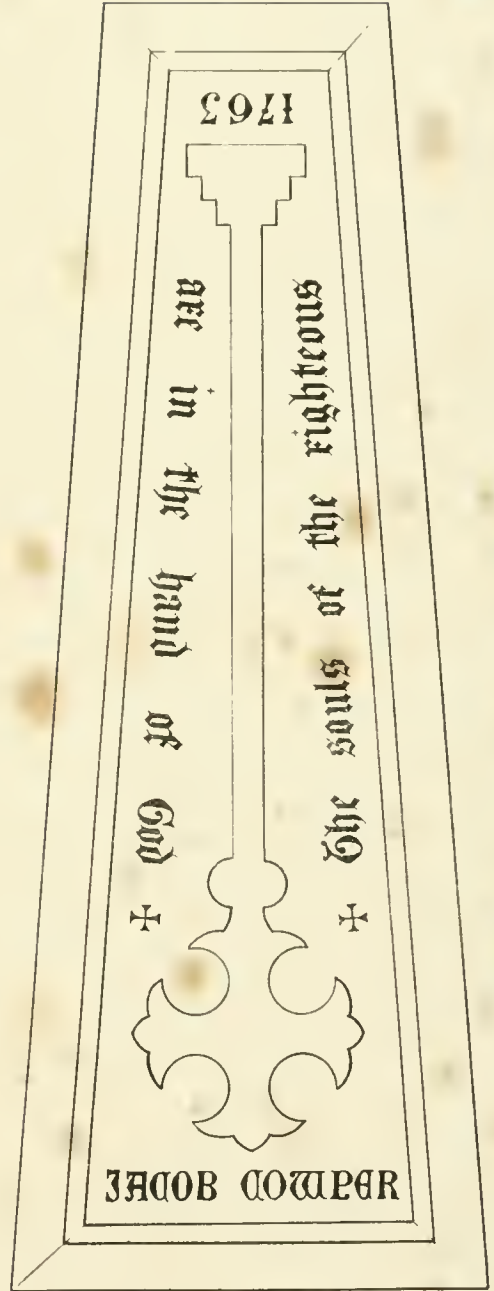
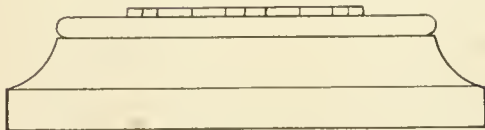
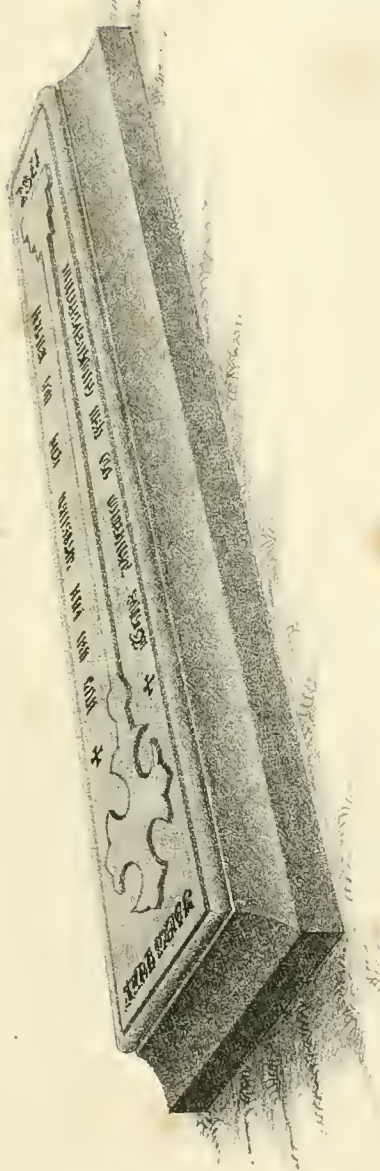
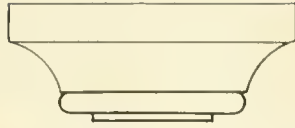
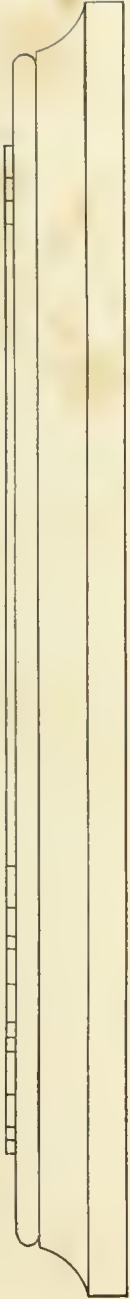














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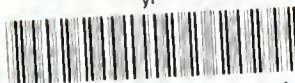
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